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VOGUE

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October 1, 1947
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the Five-Twenty-Two last
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Delman does it again—makes shoe news, shoe history.
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5TH AVENUE AT 58TH STREET

Lanvin's five fragrances

LANVIN

the best Paris has to offer

VOGUE
October 1st, 1947

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Vol. 110, No. 7
Whole No. 1796

hohensee

BONWIT TELLER

held over by popular acclaim . . the red coat lavished with fur, by Philip Mangone

HUTZLER BROTHERS CO.

"Baltimore in 1752" from the Cator Collection of Baltimore Prints, Enoch Pratt Library

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Taffeta with a song in every fold
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Hal Reiff

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Illustrated: five of the twelve Gorham patterns.

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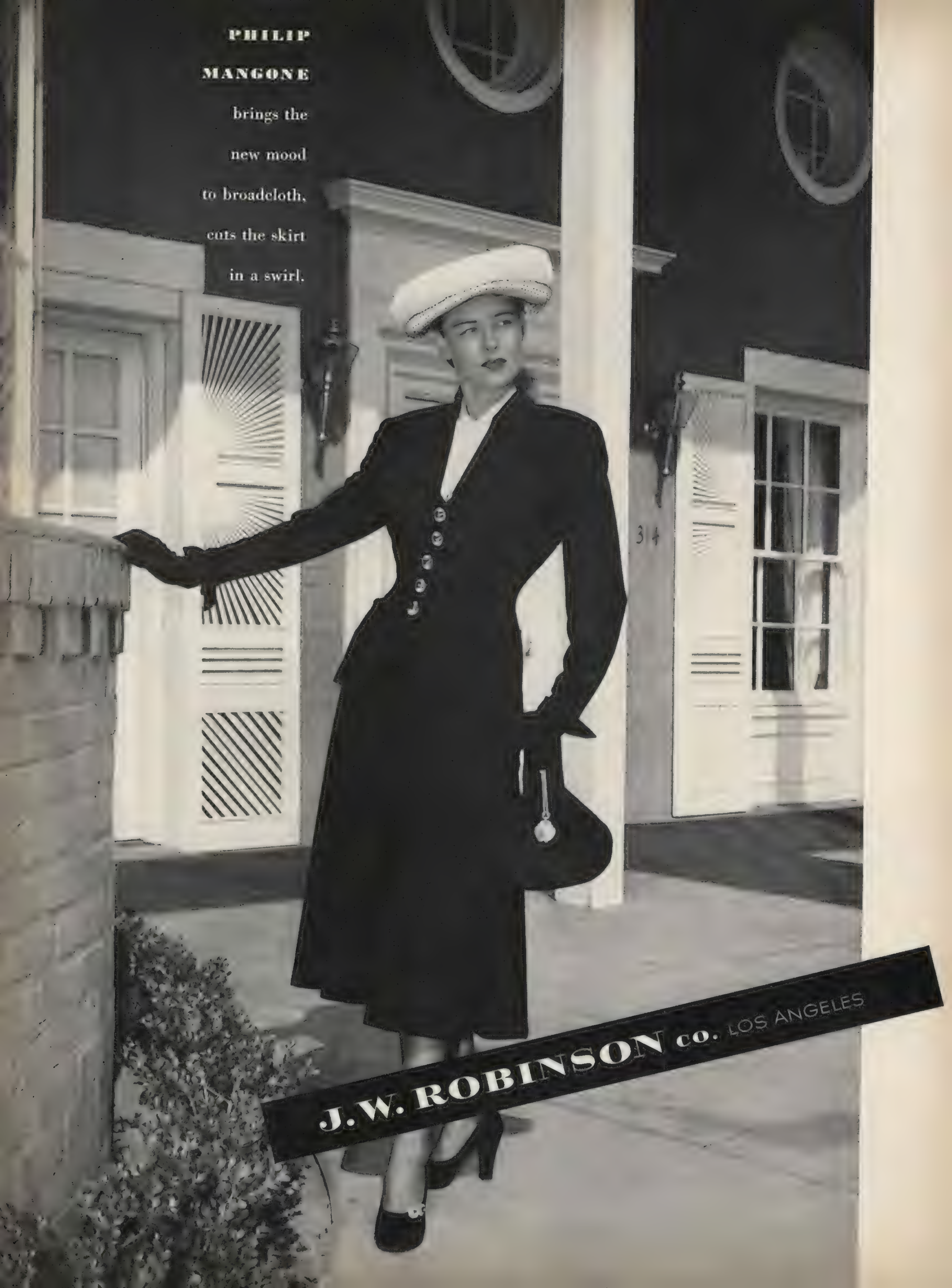
Ours alone — Philip Mangone's nutria lined, nutria collared cocoon-wrap.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new york

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for the gown that
spirals yard on yard at
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brocade is tinted with
fans to match brown or
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Diminutives—Martini designed. Slashes of color slim the silhouette in a softly flattering dress for the 5'5" or less figure. Stehli's Rare Moment crepe of Enka Rayon. Diminutive sizes 10-20. Black with pink, black with blue, brown with blue. $39.95

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The Broadway sparks it with other wonderful tawns . . . Sally Victor's brimmed toque, Koret satchel, Kislav gloves.

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PHOTOGRAPH, RAWLINGS • DIAMONDS, MILTON SCHEPPS • ERMINE WRAP, ESTHER DOROTHY

Revlon — creators of genius colors in make-up for well-dressed hands and face.

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Once upon a lifetime color! Crimson riding in a golden coach

New REVLON "Cinderella's Pumpkin"

Lastron Nail Enamel

Lipstick

Fashion Plate Make-up

Match Box Set—Lastron Nail Enamel, "All-Plus" Lipstick—1.60 plus tax

Cinderella's was a magical pumpkin—remember? So don't expect to see *orange*. When Revlon works its color magic, it's *crimson riding in a golden coach* for matching lips and fingertips.

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Harmonized to Autumn Hues

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your throat squared in bead-crusted white, bared against black... your ankles framed in folds. This is MARTINI'S dinner dress of night-black rayon crepe. **$69.75**

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LYRIC—a soft-spoken note of quality, fashioned to complement your costume. Double-woven cotton Hansuede gloves in 6-button costume length.
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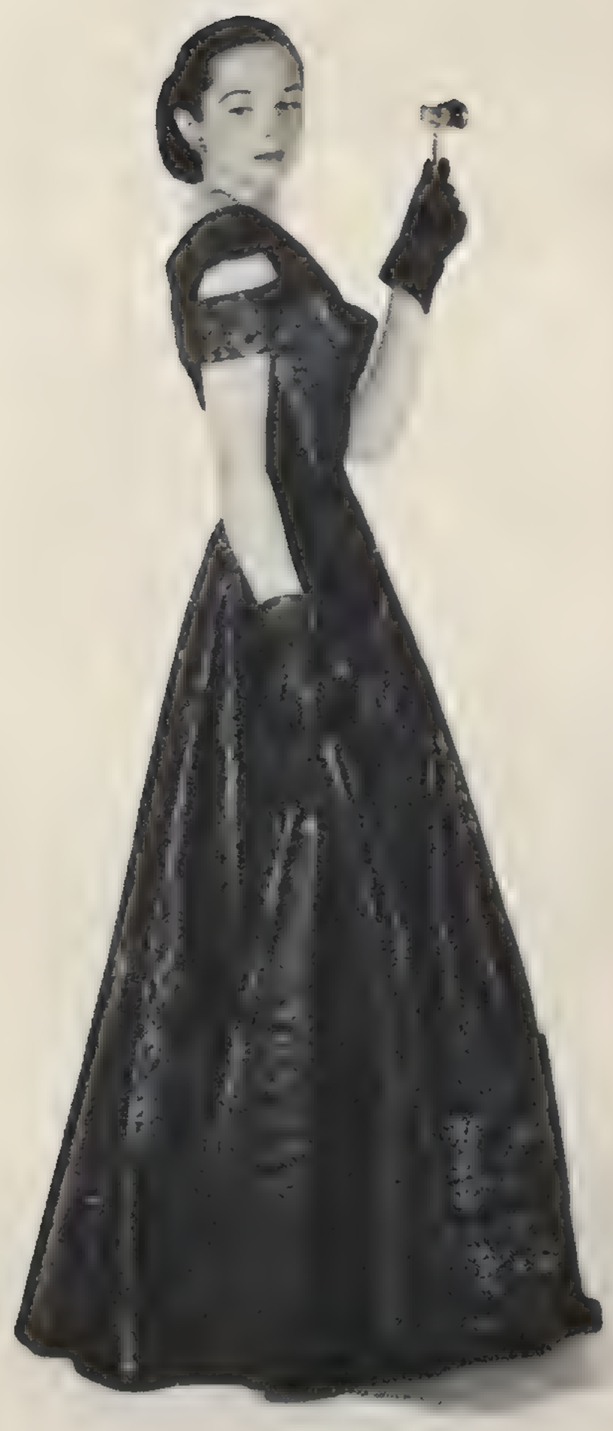

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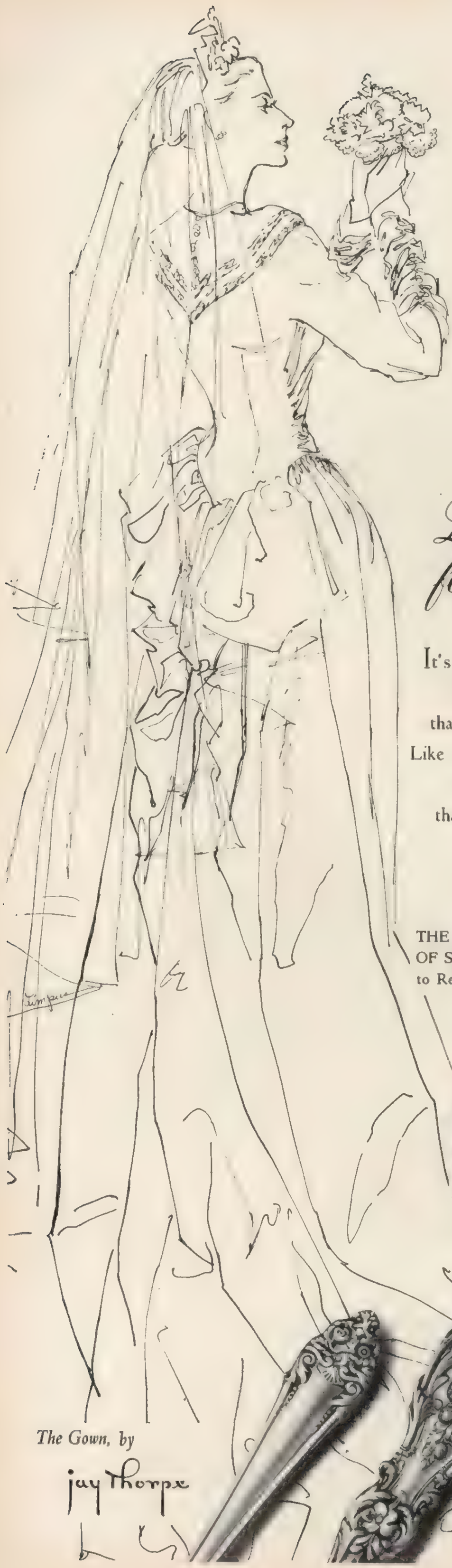

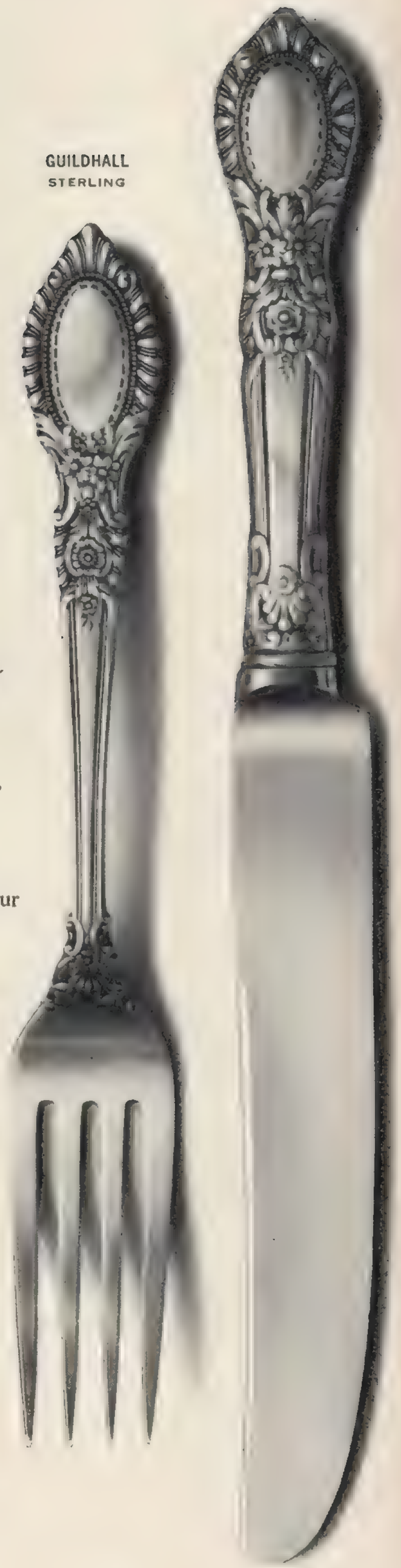

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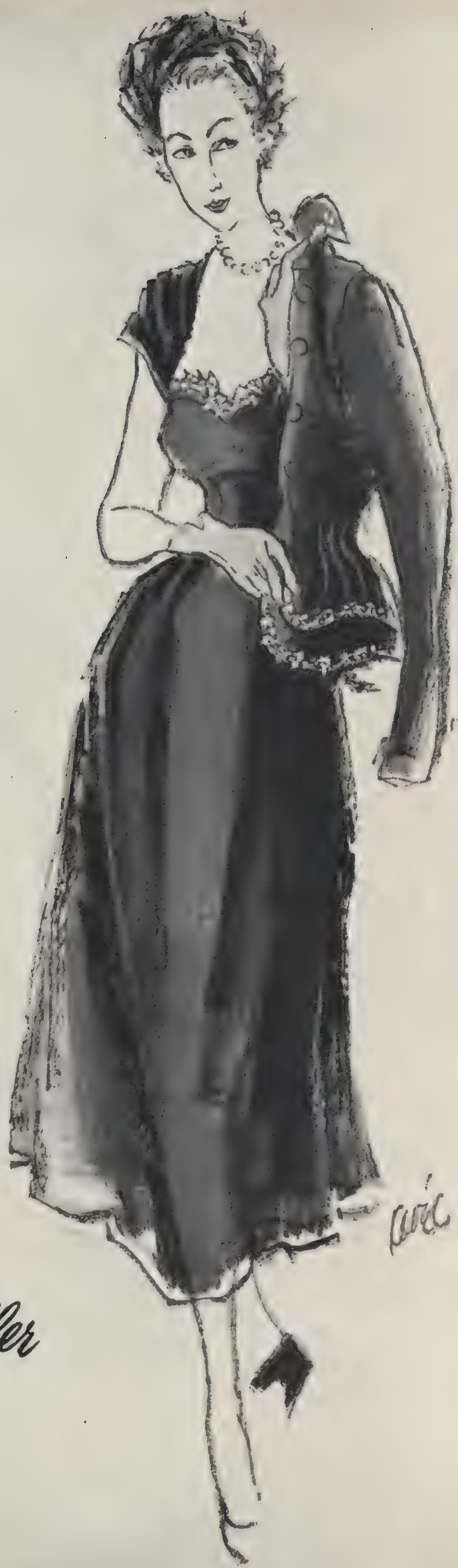
jay Thorpe



The dinner ensemble by Hattie Carnegie. Satin, contoured with rhinestones and pearls. Completely accessorized by Hattie Carnegie.

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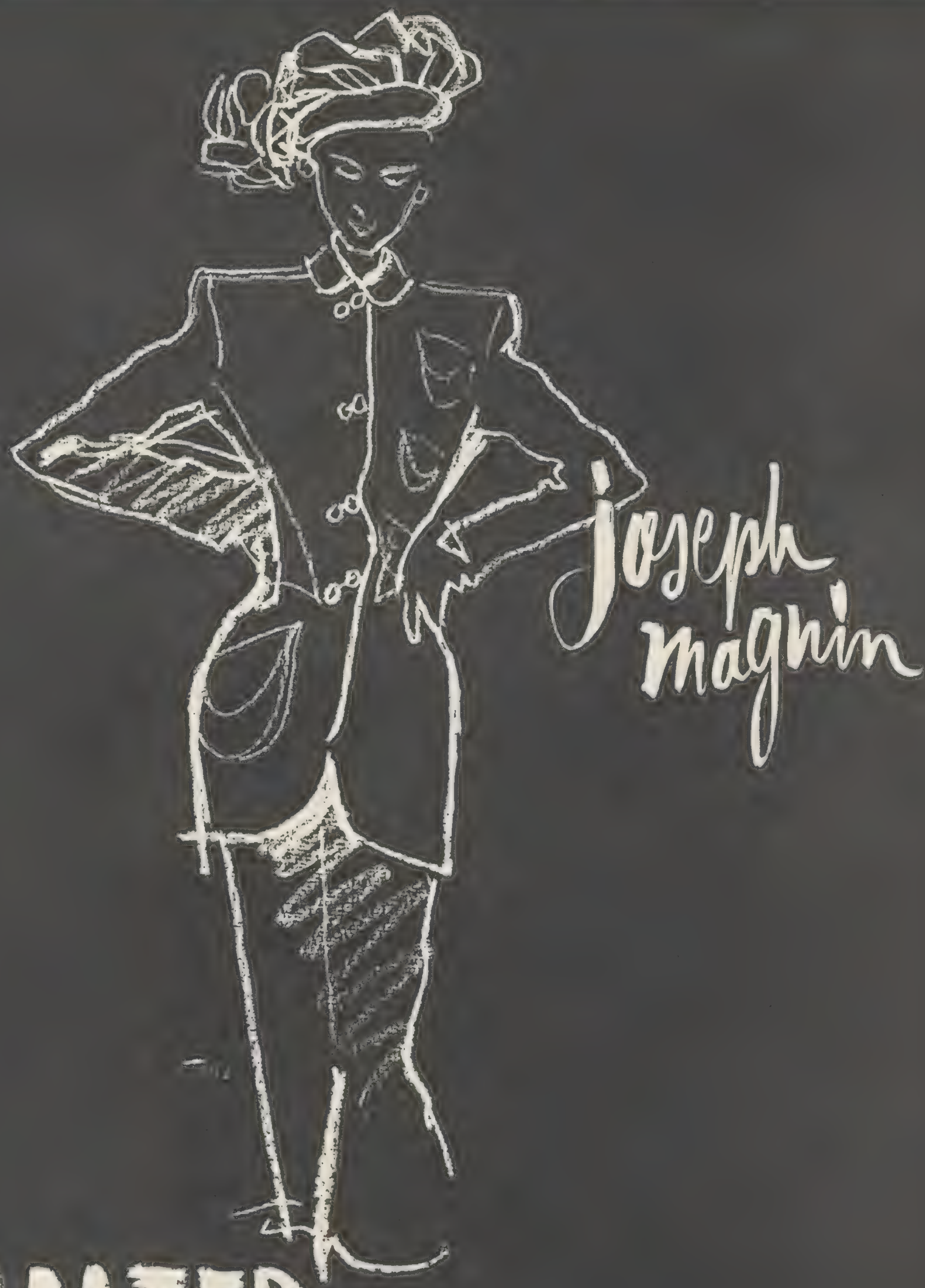

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Sequin embroidered black Chantilly lace over aqua CELANESE REPRISE rayon taffeta . . . Sizes 10 to 16 . . . Around $50.*

*Reg. U.S. Pat. Off.

AT THE QUALITY SHOP IN YOUR CITY . . . or write, FRANK STARR, 530 SEVENTH AVENUE, NEW YORK 18, N. Y.

THE CONCEALED TOE • THE CONCEALED TOE • THE CONCEALED TOE • THE
THE CONCEALED TOE • THE CONCEALED TOE
Joseph reveals the beauty of the concealed toe platform 22.95...Joseph reveals
28
544 NORTH MICHIGAN AVE., CHICAGO
EVANSTON • OAK PARK • SOUTH SHORE
BEVERLY HILLS, CALIFORNIA
Joseph
SALON SHOES

ADELE SIMPSON

ADELE SIMPSON

ackerman
blatt inc
The Swallowtail Coat . . in HOLLANDER RUSSIAN BROADTAIL
(featherlite brand) with its alter ego in a stole of smoke mist mink
DESIGNED BY MARY ALICE MOORE
60 EAST 56th STREET, NEW YORK CITY
JANSON-WILCOX

by Miriam Haskell

DISCOVER THEM IN SMART STORES THROUGHOUT THE COUNTRY. MIRIAM HASKELL, 392 FIFTH AVENUE, NEW YORK, N.Y.

jablow ORIGINAL

MONTALDO'S

Bird - Speakman Inc.

Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis
Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Doop's

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East Orange, N. J.

techni-color for your hair!

It's not only the klieg lights or cameras that create the starry blondes and titians you envy in technicolor. Most times it's ETERNOL, the wondrous, worry-less tint that so many Hollywood lovelies prefer. ETERNOL is so swift, so sure, so like nature. Its 21 "techni-colors" cover drab and grey so skillfully! Try ETERNOL at your hairdresser... and see how star-bright you can look with ETERNOL techni-color!

For the Eternol "Techni-color" best suited to your complexion, WRITE for the free Eternol Hair-O-Scope to Paragon Dist. Corp. Dept. V-10, 8 West 32nd Street, New York 1, N. Y.

CAUTION: USE ONLY AS DIRECTED ON LABEL

eternol

tint oil shampoo

YOUR MAKE-UP BEGINS WITH YOUR HAIR COLOR

xanti-PAT.
mais Oui
BOURJOIS
Evening in Paris
BOURJOIS
NEW YORK
Parfums
BOURJOIS
NEW YORK, Distributor

Fabulous Replicas

Two amazingly faithful reproductions in design and workmanship of Volupte's most fabulous $500 14K gold compacts. In gleaming metal . . .

$5 . . . (no Federal tax)

VOLUPTÉ

reflects the prettiest faces

FURS BY ESTHER DOROTHY • DRESS — PATTULLO ORIGINAL BY JO COPELAND

Kodachrome by Edward Jacobsen

"Ciro", "Danger": reg. U. S. pat. off.

DANGER!

It cuts through competition like a rapier.

Ardent, lingering . . . it's Danger! . . . $12.50 $30 . . . (plus taxes)

PARFUMS

CIRO

©1947 NORTHMONT HOSIERY CORP.

Northmont nylons

Ever-so-faintly scented

Dayette
Sheer . . . for daytime smartness

Dressette
Sheerer . . . for teatime loveliness

Dreamette
Sheerest . . . for glamour set to music

foreman
f
famous for fine fabrics
foreman's
famous
Cherubskin
The fine construction and soft handle of this famous fabric make
it a favorite of leading designers. In a collection of new fashion
colors—available at quality stores in ready-to-wear or by the yard.
foreman fabrics corporation • 1412 Broadway, New York 18

NETTIE ROSENSTEIN
designed this fabulous lace dress for...
JINX FALKENBURG
My! We wish we were designing for
Jinx! But we'll console ourselves.
Both of them wanted the world's
only fabric-covered zipper...

WALDES KOVER-ZIP

REG U S PAT OFF

WALDES KOHINOOR, INC., LONG ISLAND CITY 1, N. Y.

Eisenberg's sheath-like silhouette with yoke of Byzantine gold beading.

Fox stole by Ritter.

Hat by Sally Victor.

Eisenberg Originals
Ribbons of glitter twine
a brilliant motif on a deftly
molded dinner gown.
EISENBERG & SONS
MERCHANDISE MART, CHICAGO 54

odalisque perfume

RAWLINGS

NETTIE ROSENSTEIN

Forecast of a radically new silhouette by Carolyn...the wrap coat, sweeping from a lavish fox collar to a narrow, swathed look at the hem. Sizes 10 to 16. About $165.00

Carolyn

HAT BY CHANDA

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st ST., NEW YORK 1, N.Y.

Fabric by Stonecutter

FOR GALA EVENINGS

Gotham

SANDAL FOOT

Nylons

For glamour after five...these exquisitely

sheer Gotham Gold Stripe sandal foot nylons.

All nylon... 15 denier, 54 gauge.

In BLACK RHYTHM, a star-dusted shade for dancing.

Buy these stockings at your favorite store.

If not obtainable, use coupon below.

Gotham Hosiery Company, Inc., 200 Madison Avenue, New York 16

Gotham Hosiery Company of Canada, Limited; Dominion Square Building, Montreal

ON A PEDESTAL

COSTUME BY ADELE SIMPSON

GOTHAM HOSIERY COMPANY, INC.—DEPT. V101
200 MADISON AVENUE, NEW YORK 16, N. Y.

I would like to buy the stockings illustrated "On A Pedestal." Please send me, through a local store, one pair Gotham Gold Stripe sandal foot nylons in 15 denier, 54 gauge, BLACK RHYTHM, Style 4154, at $2.95 a pair. My size is .....I enclose Check.....or Money Order..... (Don't send stamps.)

NAME_____

ADDRESS_____

CITY_____ STATE_____

Coupon orders filled only in the U. S. A.

"Zenobia" painted by
Jon Corbino for the
1947 La Tausca Art Competition

The art of good grooming is largely a matter of choosing and wearing such flattering, fashion-right accessories as lovely, lustrous La Tausca simulated pearls . . .

Single strand necklaces from $2.00.
Double and triple strands as well as
the newest bibs . . . at all good stores.

La Tausca

SIMULATED PEARLS

WORLD'S FINEST

GOWN DESIGNED BY CEIL CHAPMAN

COLOR...DARK BRILLIANCE

Lipstick

A HIGH-INTENSITY LIPSTICK

. . . in that new satin-bright shade of red, which was born at the Paris collections this fall.

. . . Cased in black or turquoise $1.50*

Lenthéric
perfumes

*Plus Tax © 1947, Lenthéric, Inc.

Pinwheel

the new

Avonette

forecast of a gay whirl
for the prettiest feet in town
... and an invitation to romance

cobra and suede
suede
cobra

From a collection of Avonettes
ranging from $14.95 to $16.95

Avonette and Panetté, two of America's great shoe names

For store in your city, write:
Avon Shoe Corp., 47 West 34th Street, New York 1

This is the Fall Suit
you're looking for—fashion for
today, tomorrow—fits right—carries a label
you know . . . a label that gives you
confidence of quality—
priced for your good sense of value.
Oxford Knit, 100% Virgin Wool
Sizes 12-20
About $30
Koret of California
At fashion stores across the country, or write, we'll tell you where.

UNITED STATES RUBBER COMPANY

SERVING THROUGH SCIENCE

"NEVER LET THE WEATHER INTERFERE"

Fashion over-the-shoe

U. S. Gaytees make the weather just another excuse for dressing up. Gaytees offer more than dry, trim protection. They're smart fashion accessories—styled to go with suave town clothes or rugged tweeds. You'll find Gaytees to please you at your favorite Stormy Weather Shop.

Luxury Look of VELVETEEN GAYTEES with the vanity of fur 'round the top. Sympathetic to luncheon, the theatre and festive evenings. Lined to cherish your pretty shoes and keep lightly shod feet dry and warm. Slide fastened at the instep. Black.

Station-Wagon Look of GRENADIERS, left. Low arch fits all shoes. Women's, misses', children's. Black, brown, red.

Sporting Look of SPECTATORS, right. Fur cuffs, warm lining. Brown, black.

Matinee Look of PEERLESS Velveteen Gaytees with fur banding around top and down front. Laces give snug fit. Black.

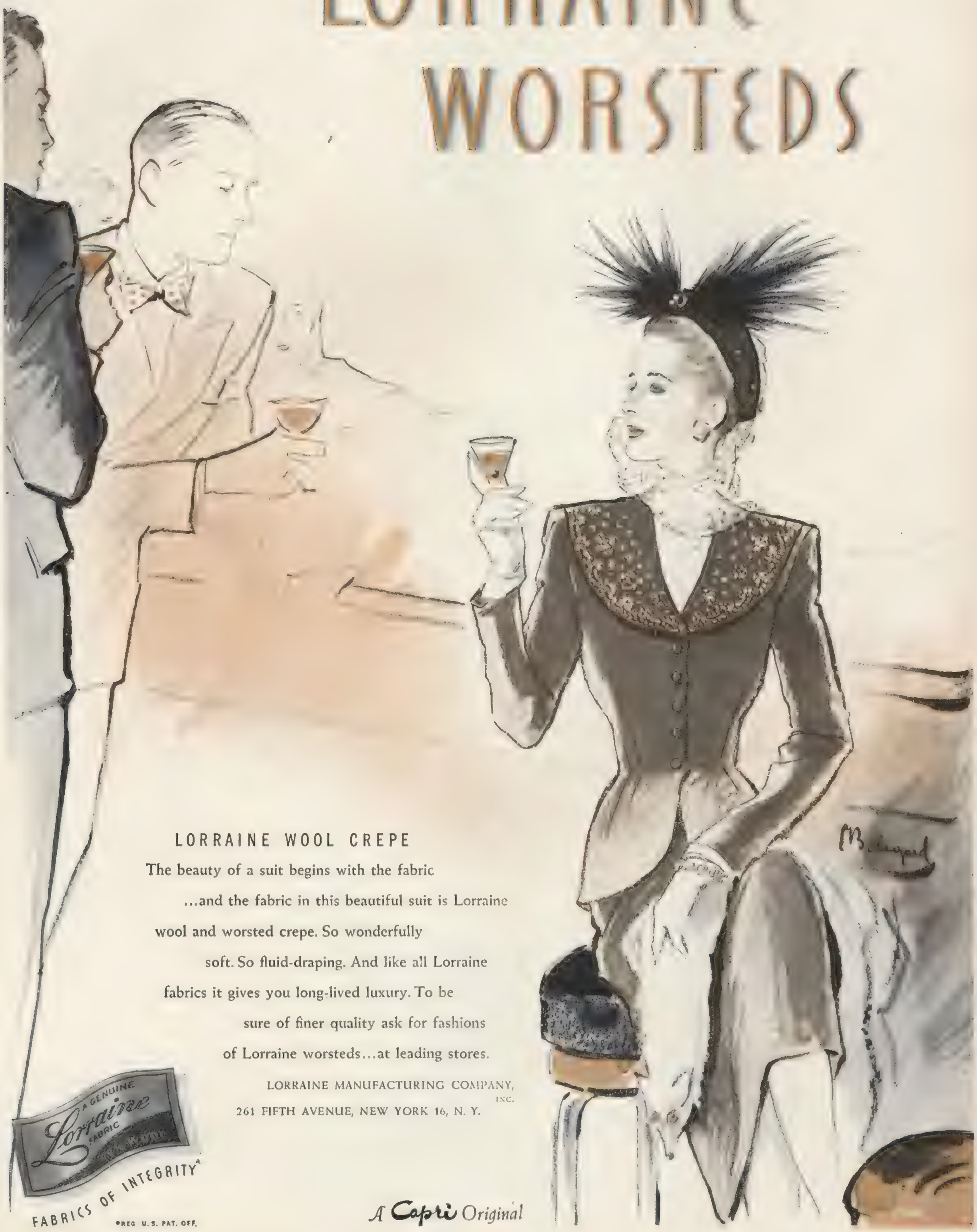
Town Look of OXFORDS, left, for rainy, muddy days. Trim and neat, sculptured for snug fit. Black, brown.

Trim Look of CAMEO KWIKS, right. Kwik slide fastened. Black, brown.

U.S. Gaytees

Fashion-Over-The-Shoe

LORRAINE WORSTEDS



LORRAINE WOOL CREPE

The beauty of a suit begins with the fabric ...and the fabric in this beautiful suit is Lorraine wool and worsted crepe. So wonderfully soft. So fluid-draping. And like all Lorraine fabrics it gives you long-lived luxury. To be sure of finer quality ask for fashions of Lorraine worsteds...at leading stores.

LORRAINE MANUFACTURING COMPANY, INC.
261 FIFTH AVENUE, NEW YORK 16, N. Y.

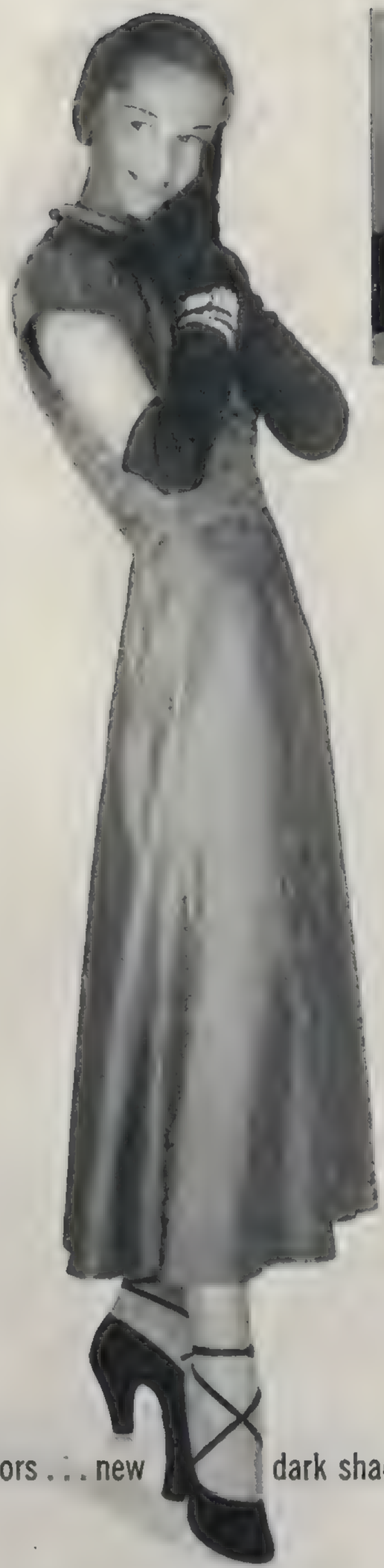
A GENUINE Lorraine FABRIC

FABRICS OF INTEGRITY*

*REG U. S. PAT. OFF.

A Capri *Original*

You just know she wears them...

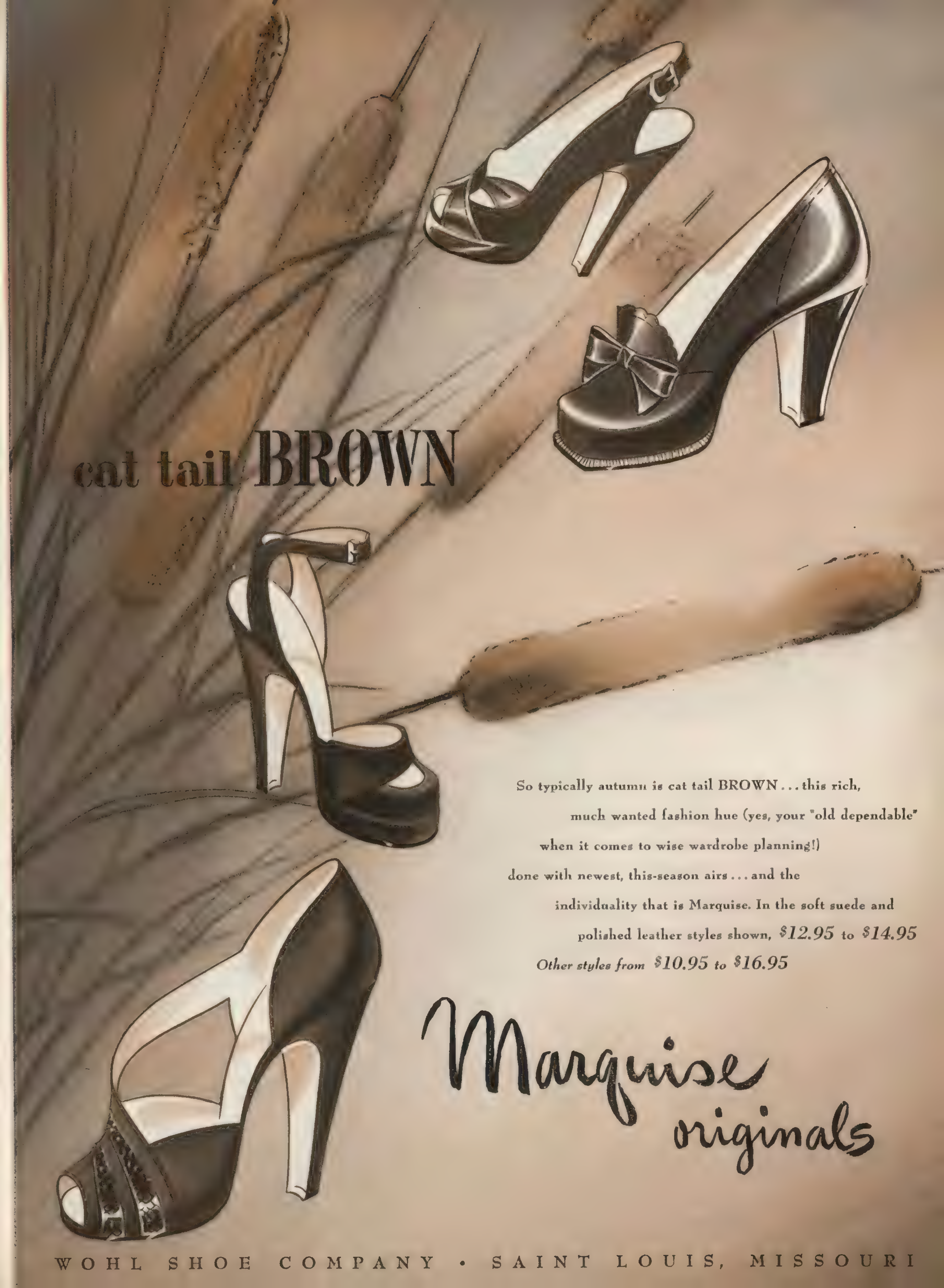


Creole Colors . . . new dark shades in cobweb sheer

3-proportioned **NYLONS**...

McCallum and PROPPER

1 stripe if you're small **2** stripes if you're medium **3** stripes if you're tall


cat tail BROWN
So typically autumn is cat tail BROWN . . . this rich,
much wanted fashion hue (yes, your "old dependable"
when it comes to wise wardrobe planning!)
done with newest, this-season airs . . . and the
individuality that is Marquise. In the soft suede and
polished leather styles shown, $12.95 to $14.95
Other styles from $10.95 to $16.95
Marquise
originals
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Elegance expressed
in fabric . . . KANMAK . . .
the proud and suitworthy
worsted of thoroughbred
quality, easy drape,
and lasting beauty.
SUIT BY ZUCCI
KANMAK
fabrics in fashion
© 1947

Dressmaker fit

in foundations fashioned to your individual proportion by our exclusive Vital Dimension figure-fitting formula

American Lady

SHANNON HOSIERY MILLS, INC., COLUMBUS, GEORGIA

Fall color coup—Our own dusky gunmetal gray

in a Joseph Whitehead original from our 28 shop . . .

fired with the shining accent of Burnished Blonde,

our exclusive new hairshade with ROUX

OIL SHAMPOO TINT*

Marshall Field & Company

CHICAGO

*Caution: use only as directed on label

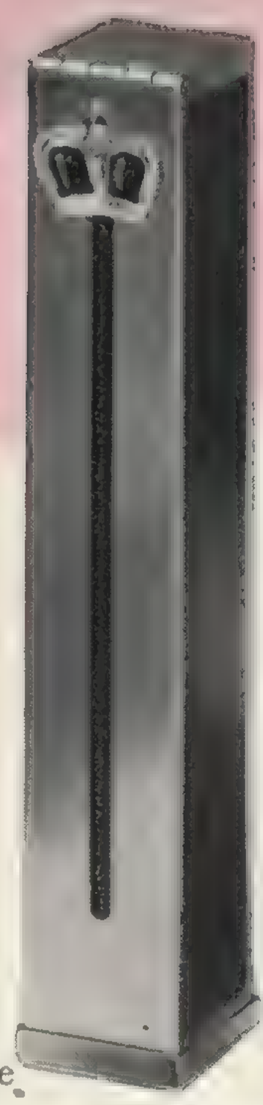
They're talking about the

Prince Matchabelli automatic lipsticks

Botticelli Mouth Make-up in *Fuchsia Tulip* by Del Russo of Prince Matchabelli

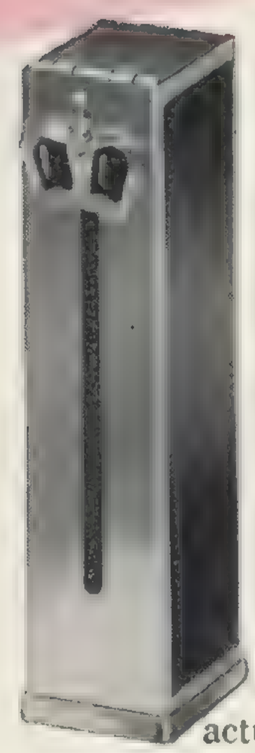
Queen-size automatic

So big, so beautiful . . . the new Prince Matchabelli Queen-size Lipstick! Majestic in size, automatic in action. Flick down the tiny crown . . . up pops the lipstick. A bright conversation piece for you! In gleaming metal case with black or aqua panels. Choice of five shades. $3.



actual size

Queen-size Automatic, yours, $3



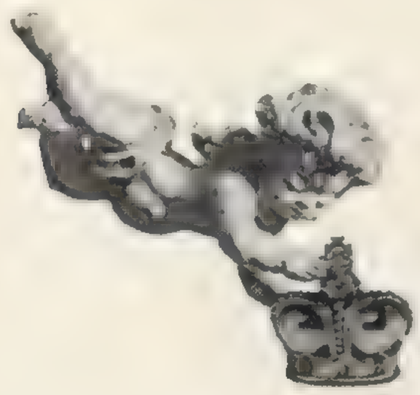
actual size

Regular-size Automatic, yours, $2

Regular-size automatic

Prince Matchabelli's wondrous lipstick also in regular-size automatic case. Smooth texture, perfect for the new Botticelli Mouth Make-up: double-curve your lower lip in sweet-and-sensuous fullness. Lipstick in gleaming metal case, with black or aqua panels. Five shades. $2.

(all prices plus tax)



PRINCE MATCHABELLI

CROWN ROOM COLLECTION: Perfumes • Toilet Waters • Colognes • Cosmetics . . . 711 Fifth Avenue, New York

Laskin Mouton

THE FIRST AND FINEST OF DYED LAMB

Wonderful for its warmth, its richness, its fashion-rightness. Love it now, next year, the year after that. You will, for it's genuine Laskin Mouton!

J. LASKIN & SONS CORP., 130 WEST 30th ST., NEW YORK 1 • FACTORIES: MILWAUKEE, WISCONSIN

MUNSINGWEAR SCULPTURED

REG. U. S. PAT OFF.

PROPORTIONED NYLONS

Oh, you loves! You tantalizing whispers! Only fifty-one and fifty-four gauge nylons could do such things! Only a stocking proportioned not alone to the length of your leg but to the actual *shape* of your leg could fit you so perfectly. That is Munsingwear's special technique developed by expert knitters to make your legs look like you never thought they could! In three sculptured proportions: Iris small, Venus medium, Diana tall; at finer stores.

Iris small

Venus medium

Diana tall

Fred Greenberg

fashions for THE WOMAN MEN REMEMBER

Astutely planned—the sunburst tucks that score the front of this important dress! Designed by PAULINE FIELDS in a fine, rich crepe. Ginger, black, burgundy, green. Sizes 14 to 40. About $70.

Write us for store name. Fred Greenberg, 550 Seventh Ave., N.Y. 18.

Kickernick Restware . . . A romantically styled gown in new, luxurious Celanese* tricot jersey, featuring comfort and fit traditionally KICKERNICK. Full sweeping skirt, carefully tailored bodice, softly ruffled collar and cuffs. Pink or blue. Sizes 32-40. To retail at about six dollars.

PANTIES • SLIPS • BANDEAUX • PANTIE GIRDLES • GOWNS • PAJAMAS • KICKERNICK, INC., MINNEAPOLIS 1, MINNESOTA

*Reg. U. S. Pat. Off.

It's a Rothmoor—symbolic of well-bred styling, timeless design, quality fabrics and expert hand-crafting.

© 1947 ROTHMOOR CORPORATION

*T. M. Reg.

ROTHMOOR*

by Lennox

INSIDE AND OUTSIDE...BOTH BEAUTIFUL

WRITE US FOR THE NAME OF YOUR STORE

LENNOX BAGS • SAINT LOUIS

the Weiner touch
Weiner original
curves a new line to wrap you in fur-bound elegance. The deep-diving shoulder, the upstanding cuff collar, the spindle-slim sheath of it all. Of pure 100% suede-wool, bound in Persian Lamb. Black, green, red. Sizes 10 to 18. About $145. At one fine store in your city. Weiner Originals, 205 West 39th St., N. Y. C.

You look inches taller
than you are, and much, much slimmer.
And you owe it all to this illusion-making
Bobby Burns suit especially designed
for your in-between figure
of a Glen Plaid worsted in Black or Brown.
Sizes 14½ to 26½. About **$49.**

HALF-SIZES FOR THE IN-BETWEEN FIGURES

THE ORIGINAL **Bobby Burns** OF NEW YORK

IN FINE STORES THROUGHOUT THE COUNTRY OR WRITE: MURRAY SICES CORP. 252 WEST 37th STREET, N. Y. C.

Over Thirty . . . HOW DOES SHE STAY SO LOVELY?

The busy modern woman has no time for lengthy rituals. She guards her beauty by faithful use of *a few most essential preparations* . . . creams and lotions that are compatible—*chemically coordinated* by Princess Gourielli, to provide a scientifically simple but rewarding treatment . . .

AT NIGHT

1. Cleanse with Gourielli EMULSION CLEANSER, latest scientific development. A *lotion*—thorough, yet luxuriously softening. Its herbal ingredients soothe the most delicate skin. 1.50 to 8.00

2. To help ward off that lined, flabby, aging look, apply Gourielli ESTROLAR, famous night cream. Its amazing new formula exclusively combines *two* special ingredients, to aid inner and outer skin . . . promoting a firmer, fresher appearance of face, hands and neck. Used regularly, ESTROLAR helps you achieve a younger look than you've dreamed possible! 30-night supply, 5.50; twin jars, 10.00

EACH MORNING

1. Freshen and massage skin with Gourielli EMULSION CLEANSER. Wipe off. Your skin feels pliant—and sparkles!

2. Now for the perfect make-up base—Gourielli ERMINE FOUNDATION. A bland, creamy lotion that hides tiny flaws, helps against weathering . . . coaxes make-up to cling with natural, youthful effect. 2.00, 3.50

under thirty . . .

use Gourielli ACTIVE OZONE CREAM before make-up and bedtime. A scientific balance of oil, moisture and nascent oxygen that lubricates and "tingles" skin to a rosy-soft look. 2.00, 3.50

Plus 20% Federal Tax

At fine stores, or write directly to

THE HOUSE OF GOURIELLI

16 East 55th Street, New York 22

INGRID BERGMAN

as Joan Madou, a woman of the shadows

CHARLES BOYER

as Ravic, the ghost doctor

The most distinguished production in years is coming soon...

The Enterprise Studios

present the great best-selling novel by

Erich Maria Remarque

Painted by world-famous French artist BERNARD LAMOTTE

She looked out on the rooftops of the sleeping city. It was the second night...the dangerous night.

ARCH OF TRIUMPH

co-starring

CHARLES LAUGHTON with LOUIS CALHERN · RUTH WARRICK · ROMAN BOHNEN · RUTH NELSON

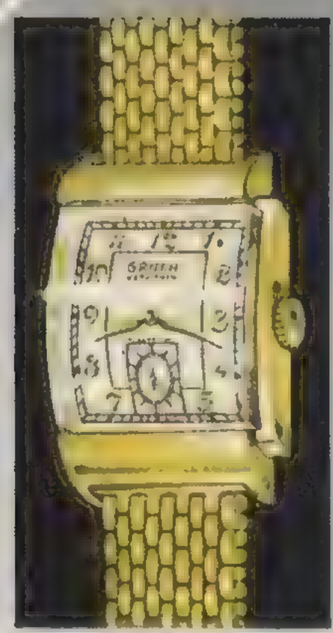
MICHAEL ROMANOFF · A LEWIS MILESTONE Production · Produced by DAVID LEWIS · Directed by LEWIS MILESTONE · RELEASED THRU UNITED ARTISTS

Veri-Thin Diana, $39.75

the thin thin veri-thin

Veri-Thin Rosina, $59.50

Veri-Thin Consuela, 2 diamonds, $135



Veri-Thin Phelps, $71.50

Veri-Thin Courtney, $55

Graceful as a gazelle, your Gruen Veri-Thin* is a very special creation. You might find it hard to believe that such slim beauty conceals a Precision instrument, but actually the patented Veri-Thin* movement makes possible larger, more dependable parts. Gruen is the official timepiece of Pan American World Airways. Priced from $33.75 to $4000, federal tax included.

For Cherished Gifts Consult Your Jeweler

Gruen
the Precision watch

*TRADE MARK REGISTERED

Viewed with Pride
Featuring the Watric fabric
a WATRIC fabric
GLOVES by
Sendra
are a constant source of pride to their owner!
For not only you who wear them...but all
who see Sendra Gloves...recognize
their exceptionally good taste!
EISENDRATH GLOVE COMPANY CHICAGO 2, ILLINOIS

SMART PERENNIAL . . . JOSELLI's 1947 version of the classic suit. The jacket with lovelier-than-ever lines, the skirt going easily to the new length. In a fine pure wool gabardine. Quality rayon lined with EARL-GLO. About $40.

You can buy your JOSELLI SUIT at your favorite store, or write to: JOSELLI, 512 Seventh Avenue, New York 18, N. Y.

Franco the hallmark of fine corsetry . . .

creates in exclusive *Nylon Contour-lastik* * . . . a feather-light, slimming, two-way stretch Girdle and All-in-One. Light as a hanky . . . yet strong enough for perfect hip control. Girdle, about $15.00 . . . All-in-One, about $25.00

Only at fine stores • FRANCO, 136 Madison Avenue, New York 16, N. Y. *Reg. U. S. Pat. Off.

Good night . . . pleasant dreams . . .

Forty Winks

Incredibly lovely—this shirtwaist nightie with a frou-frou "jabot" and tiny puffed sleeves. Edging each sheer ruffle, the daintiest hand-loomed embroidery you've ever seen! Wide-skirted gown of Bur-Mil rayon crepe. In cloud white, petal, bluebell and buttercup yellow.

Sizes 32 to 38. Under $9.

At fine stores throughout the country.

Forty Winks Inc., 31 East 31st Street, New York 16

Mink-dyed squirrel frames
the romantic removable hood of the
season's most dramatic fashion . . .
the fullback swing coat. Beautifully
cut by Kirshmoor in Julliard Vellano,
new fall shades. About $110.
Sold exclusively at one fine store in each city
KIRSHMOOR • 216 West Jackson Blvd., Chicago

ROCKEFELLER
acclaimed...
HANDBAG
FASHIONS
BY
Pichel

Smart Women Prefer Sculptured Lingerie

Radelle is Famous for Style, Quality, Ever-Consistent Value

AT BETTER STORES EVERYWHERE

RADELLE INC. · 185 Madison Avenue, New York 16, N. Y.

NEW YORK DRESSMAKER TO THE WORLD

New York, city of fashion ... the city of designing genius... city that developed the tape-measure science to such a great art, it is the only city in the world that can interpret all the new silhouettes into *fitting fashions* for every woman's figure and every woman's purse.

NEW YORK DRESS INSTITUTE

"Clothes Cooperation" for the New Fall Styles!

Never before has the right foundation been so important! Smart women will *start* by letting ARCHER mould their silhouettes to the new mode . . . for you just can't drape this season's creations over last year's figure. As revolutionary as the new fashions themselves, the new Archer Foundations whittle your waist to slim and trim lines . . . round out your hips . . . to a silhouette that says unmistakably, "Fall, 1947!"

HOSIERY · FOUNDATIONS FOR LOVELY WOMEN

ARCHER MILLS, INC., COLUMBUS, GEORGIA · NEW YORK OFFICE: EMPIRE STATE BUILDING, NEW YORK 1, N. Y.

Prophetics*...

For Big Afternoons

and Sunday Nights

by Charles Armour

in Duplex "Bur-Mil"

Sanchilla crepe

*Trade Mark Reg. U. S. Pat. Off.

For a list of Arkwright Stores see page 260

KISLAV

when a *Slip* becomes a social error... switch to *Mary Barron*

This advertisement is based on the actual embarrassing episode of Vicki Blair, Monroe, La., to whom we have sent a check for $50.

Slip-up with traffic cop . . . Where's the fire? It was in her face when she followed his glance. Her slip needed policing more than her driving.

This embarrassing episode would not have happened with a **Mary Barron** slip—**no** riding up or twisting around the hips —no tugging at shoulder straps. The patented "**Biastrait**" design assures perfect behavior in action or repose. The brassiere and dress sizes on each label are the guides to your correct size when ordering fine-fitting **Mary Barron** slips.

Mary Barron Slips are sold at leading stores in U. S. and Canada. When you order from your store give your dress or brassiere size.

MADE OF BUR-MIL QUALITY RAYON FABRIC

Bur-Mil* satin of DUPONT nylon and rayon combined produces a soft, supple fabric of lasting loveliness, lavishly trimmed top and hem with alencon type lace. Sizes 32-44, Black, white, tearose. About $6.00

*Reg. U. S. Pat. Off. Also tailored styles

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corporation, 180 Madison Avenue, New York 16, N. Y. (Expires June 30, 1948)*

Dress By Ceil Chapman

At Better Stores Everywhere • GLENSDER TEXTILE CORP. • 417 Fifth Avenue, New York 16, N. Y.

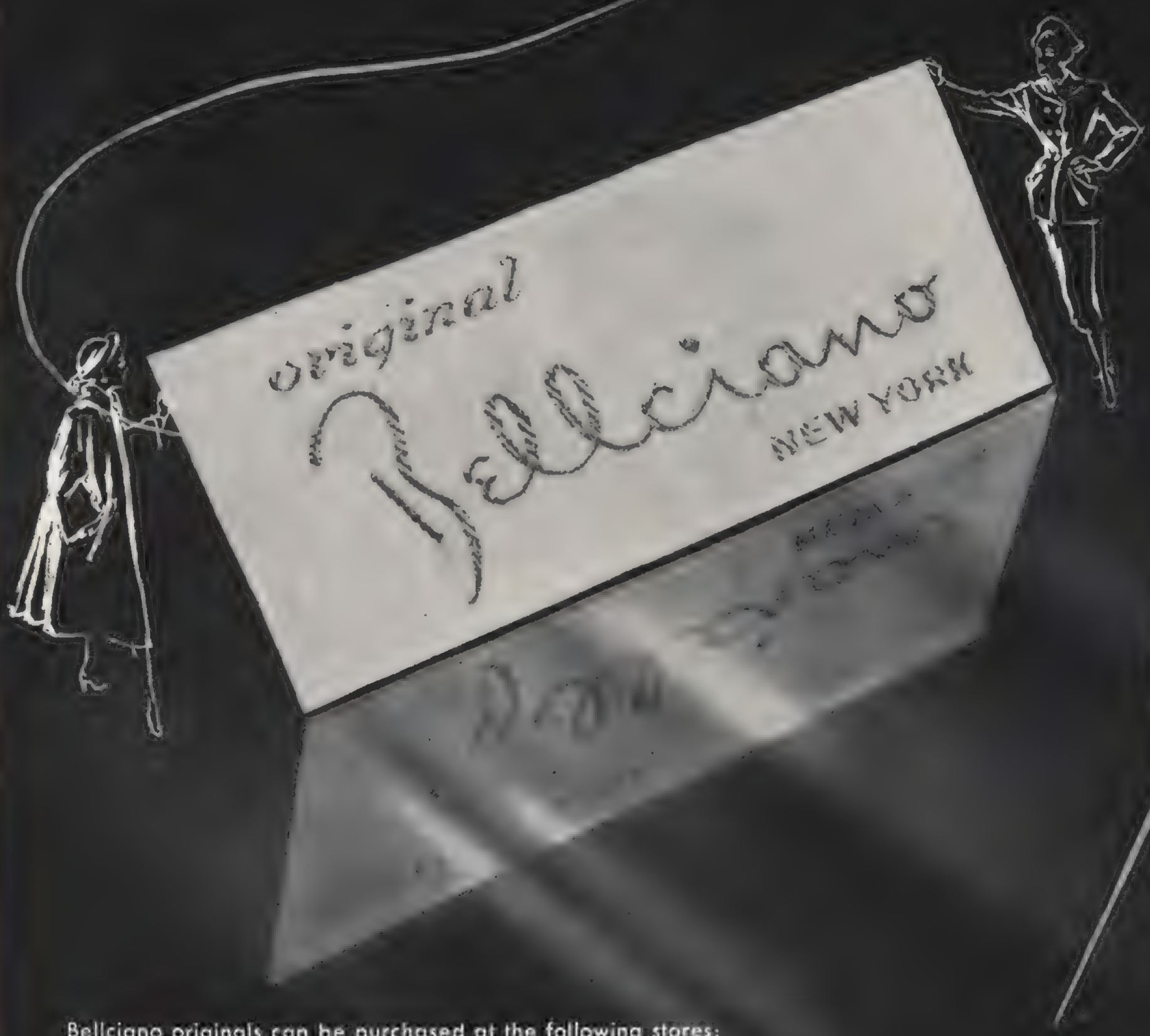
today . . . more than
ever before . . .

I love Alida

ALIDA GOWNS . . . lovingly lavished with rare,
hand-run Alencon lace . . . in soft-as-a-cloud,
dove-white, tubbable Bur-Mil fabric.
And for your *waking* hours—
ALIDA SLIPS . . . *fitting* companions for
the flattering new fashions, in the new lengths.
At fine stores everywhere.

MADE OF BUR-MIL QUALITY RAYON FABRIC

AMERICAN LINGERIE, INC., NEW YORK 16



A primary destiny of perfection...to serve the fashion trends of a nation ... This is the creed of Bellciano.

An organization dedicated to the manufacture of fine suits and coats ...whose creative craftsmanship is based upon three generations of stylists for the Lady of Distinction. This is Bellciano!

Bellciano originals can be purchased at the following stores:

ABRAHAMS BROTHERS, Davenport, Iowa
THE ADAMS COMPANY, Waterbury, Conn.
ADDIS COMPANY, Syracuse, N. Y.
ARTHUR'S APPAREL SHOP INC., Wilmington, Del.
BAUER McCANN CO., INC., Waco, Texas
S. A. BARKER CO., Springfield, Ill.
BELLS, York, Pa.
CHAS. F. BERG, INC., Portland, Ore.
L. L. BERGER, INC., Buffalo, N. Y.
P. A. BERGNER & CO., Peoria, Ill.
THE BLUM STORE, Philadelphia, Pa.
THE BON MARCHE, Spokane, Wash.
BONWIT TELLER, INC., New York, N. Y.
J. L. BRANDEIS & SONS, Omaha, Nebr.
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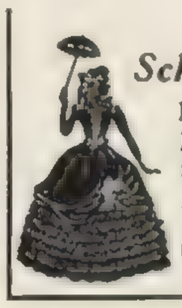

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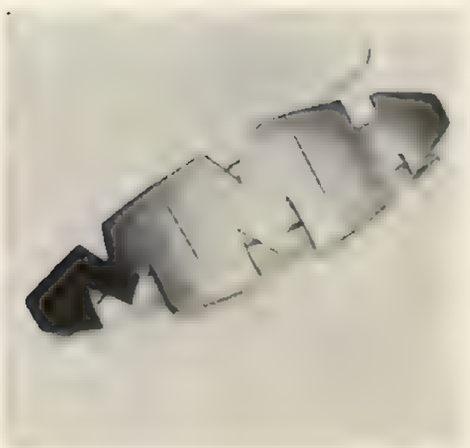

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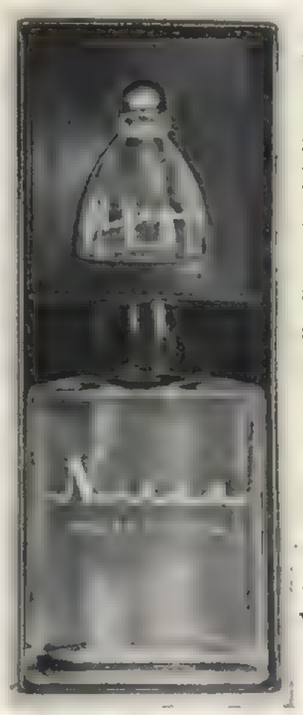

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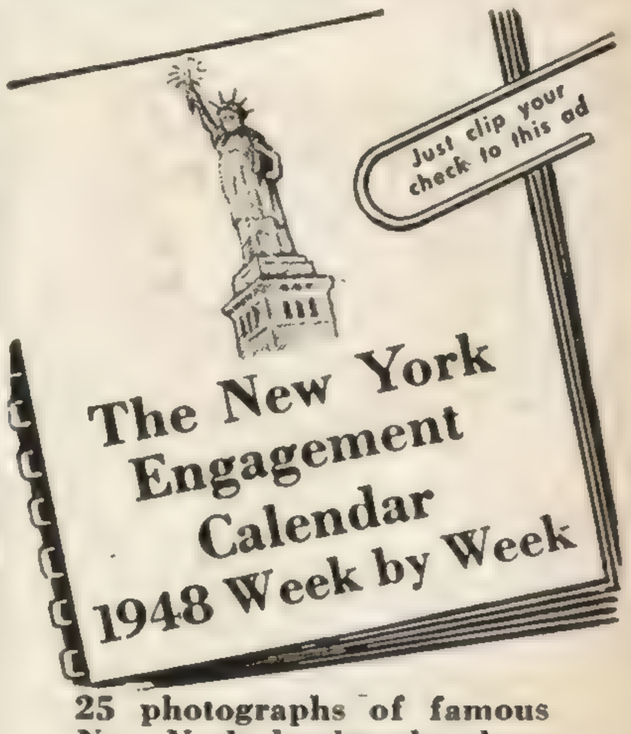

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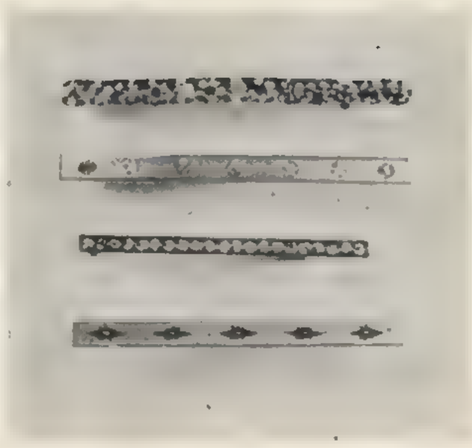

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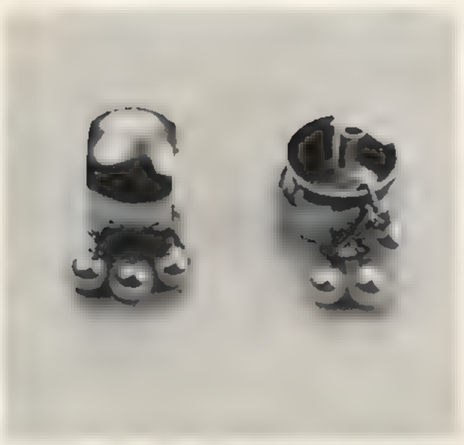

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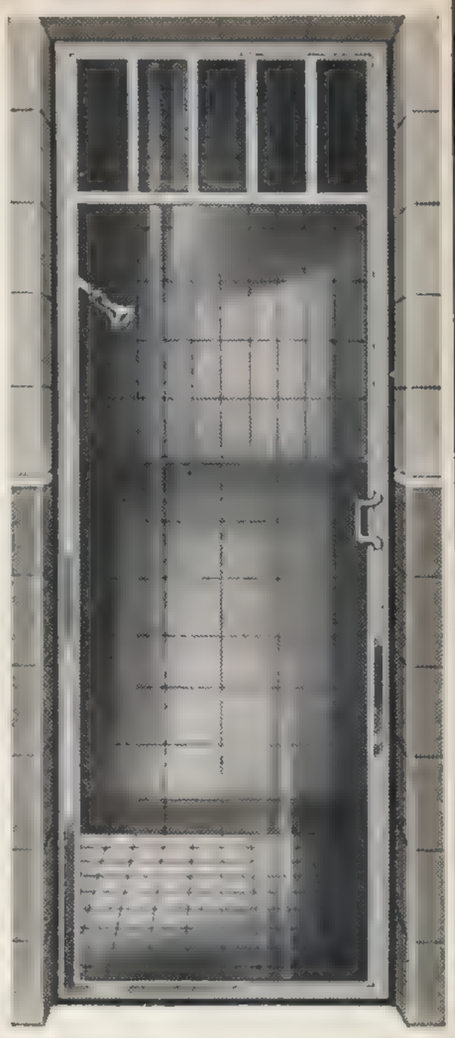

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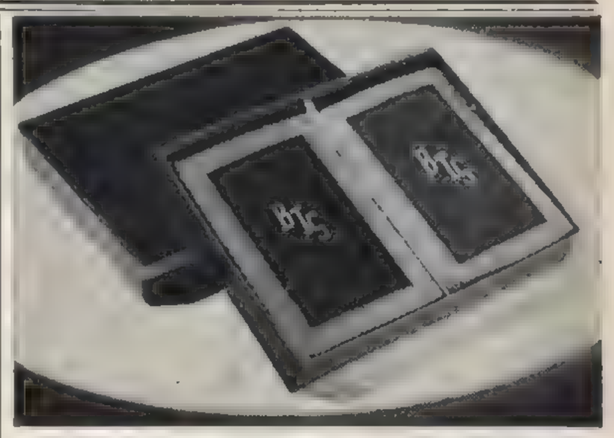

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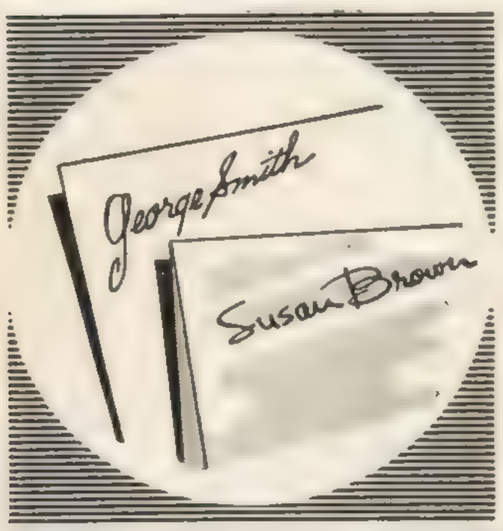

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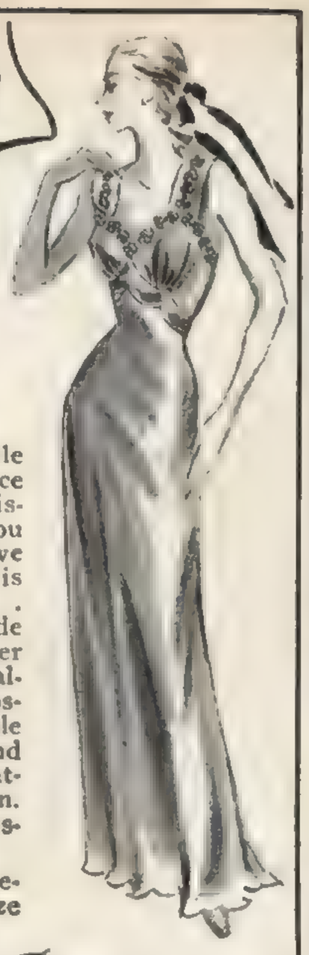

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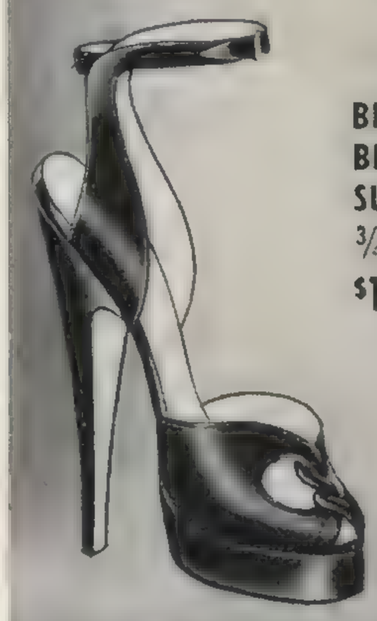

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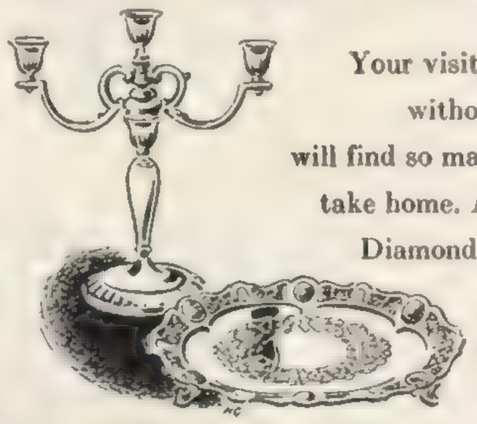

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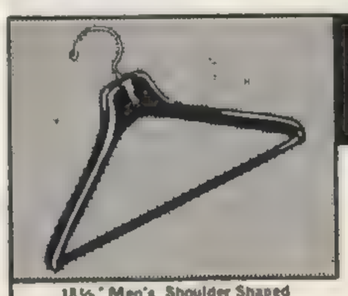

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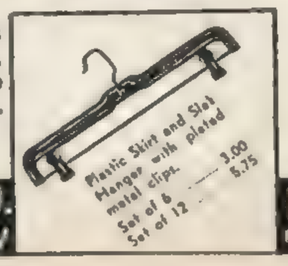

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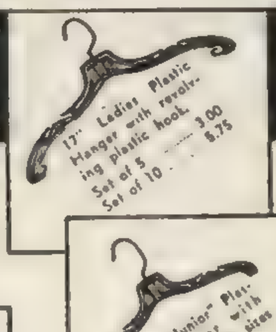

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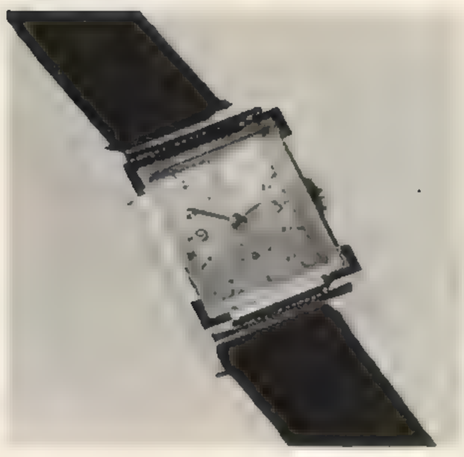

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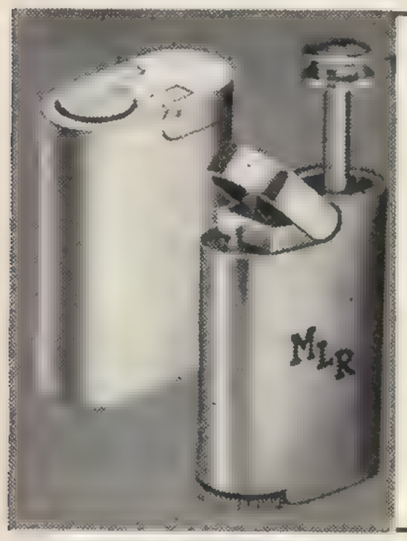

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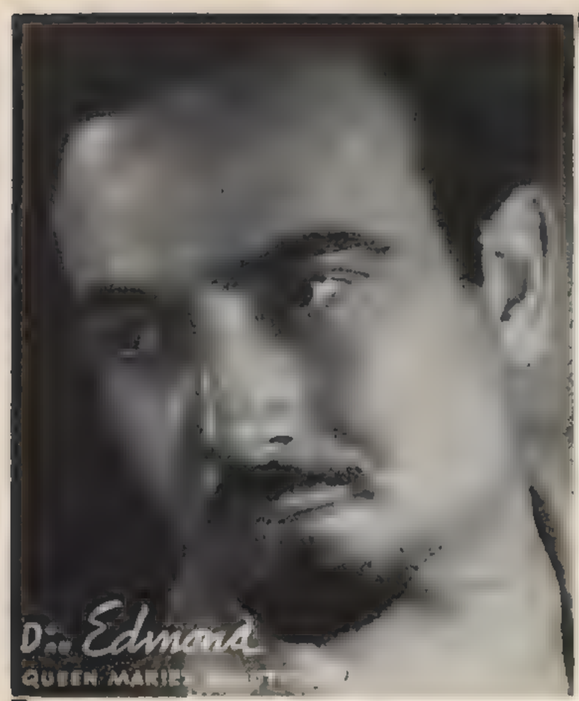

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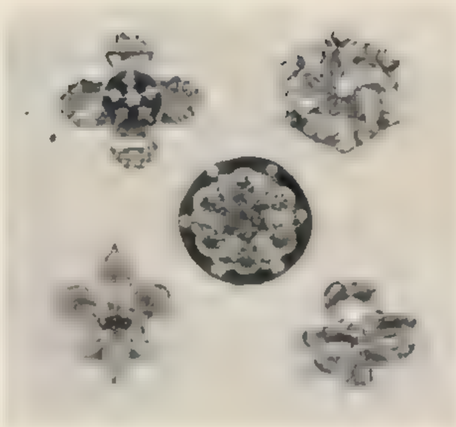

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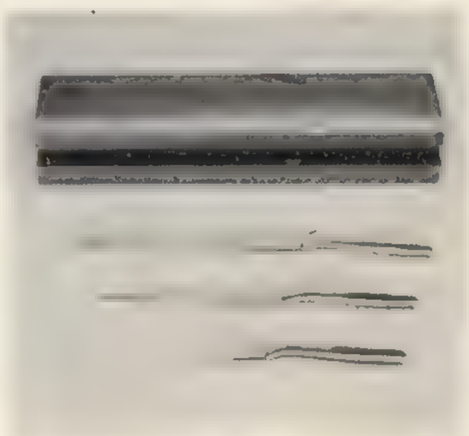

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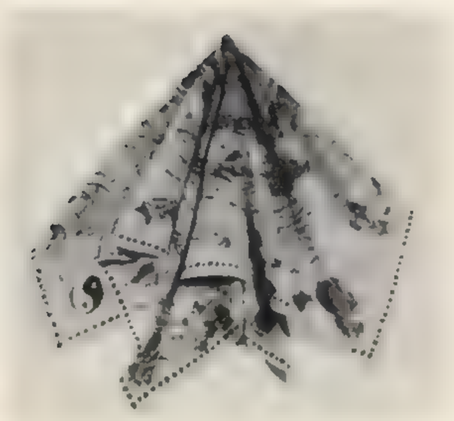

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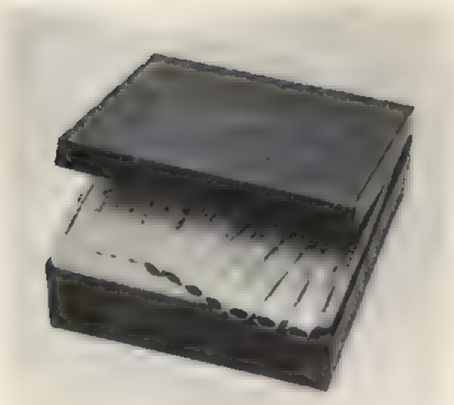

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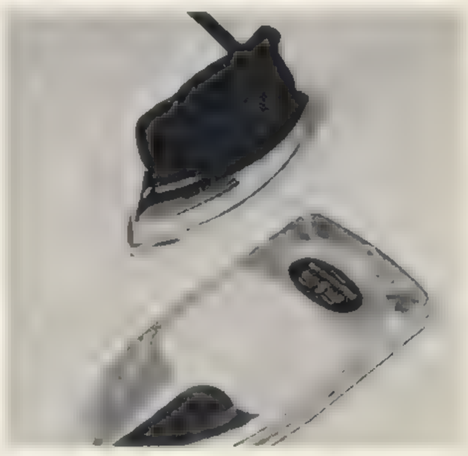

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Germaine Monteil

Vogue's eye-view: long view of fashion

Reprinted from Vogue Dec., 1929

Here is a reprint: exact—of a V.E.V. published eighteen years ago. It is a gentle reminder that fashion change is not new. Nor is controversy about it. Perhaps next year (or perhaps eighteen years from now) we will, all of us, look back at the anti-long-skirt newspaper headlines of 1947 and wonder: "What was all that fuss about!" The "Fashion Controversy" of 1929 was about the change from the knee-high skirts of 1927 to the moderate lengths (illus. right), fourteen inches from the floor for day; ankle-length for evening. This was the accepted length until, in 1933, day skirts reached almost to the ankle. Then they gradually rose until they were "frozen" by L-85 wartime restrictions—almost to the knee again. Now, in 1947, the fourteen-inch length is once more in fashion. Once more seems new. Once more causes, if not real controversy, a great deal of "fashion talk."

December 7, 1929

VOGUE'S EYE VIEW OF THE MODE

Long skirts? What do you mean by long skirts? No one is asking women to wear trailing dresses on the street, and fourteen inches off the ground, the smartest length for street wear, is far from hampering. And, in the evening, an ankle-length skirt is most graceful

THE FASHION CONTROVERSY

What is this controversy that is raging about fashions? Vogue doesn't believe there is a real one. Those who are shouting the loudest for last year's styles are women who have not tried the new clothes, women whose figures are poor, and the older women who complained when the low waist-line came in and who complain just as much now that it is démodé; and these are the very ones who are most helped by the new modes

Certain individuals declare that the new mode calls for a wasp-waist confined with bands of steel. Nonsense! The new corsets merely add a few inches. And most women have been wearing corsets right along, light girdles that improved their figures and also their health

Impractical and fussy? Look at any of the models shown in the last issues of Vogue and see if those adjectives apply. True, there is greater intricacy of cut, but the lines are simple, and there is no irrelevant trimming. And trains are worn only in the evening

RUTLEDGE

The skirt stands out throughout the collections—spectacular in line, in length, in material wealth, drawing the eye inevitably to the shoe. Dove-grey satin evening dress with full, flower-strewn skirt, made to order by Fira Benenson of Bonwit Teller. Gold kid sandal with climbing straps; by Newton Elkin. Lord and Taylor.

Made-to-order fashions—American

The premise of made-to-order couture is that every woman is a beauty unto herself; that her figure is an original...unrepeated, unrepeatable; that each seam of a dress custom-made for that figure relates to that one and no other. There's a lovely sequence about made-to-order clothes. The woman comes first, the woman before the dress. Line, material, detail, fit come next, and to her order. From this personal working plan comes a sense of perfection, more subtle than the most subtle design. Part of the pleasure of such perfection lies in what is there for all the world to see; but no small part is in the way clothes well-made-to-your-order feel, in the wearing.

Fitting is crucial to a dress that *feels* well. This year, seasoned fitters (who always were proud to fight at the drop of an inch) have become more particular than ever. They are concerned not only with the traditional standards of their art, but also with the newer experience of fitting the *costume's* fittings—the boning, padding, the darting, and shapely linings which form the inner life of many a costume this year, and which should, if they are good, have a visible effect upon the manner and bearing of the wearer.

The dozen-or-so designers of made-to-order clothes work, with every advantage, toward excellence and subtlety. They are involved in the production of beautiful, individual clothes—without straining after trends. But, as fashion changes perceptibly, there appears in these new collections, definite design news, interpreted always with a certain individuality, always with a quiet, sure elegance.

The basic fact of plenty of material means to all of the couture: movement again. Given a narrow shoulder and enough material, these designers move toward an important skirt, past a bodice which is usually taut to the body, a waistline fined to a point where it becomes the pivot of the *(Continued on following page)*

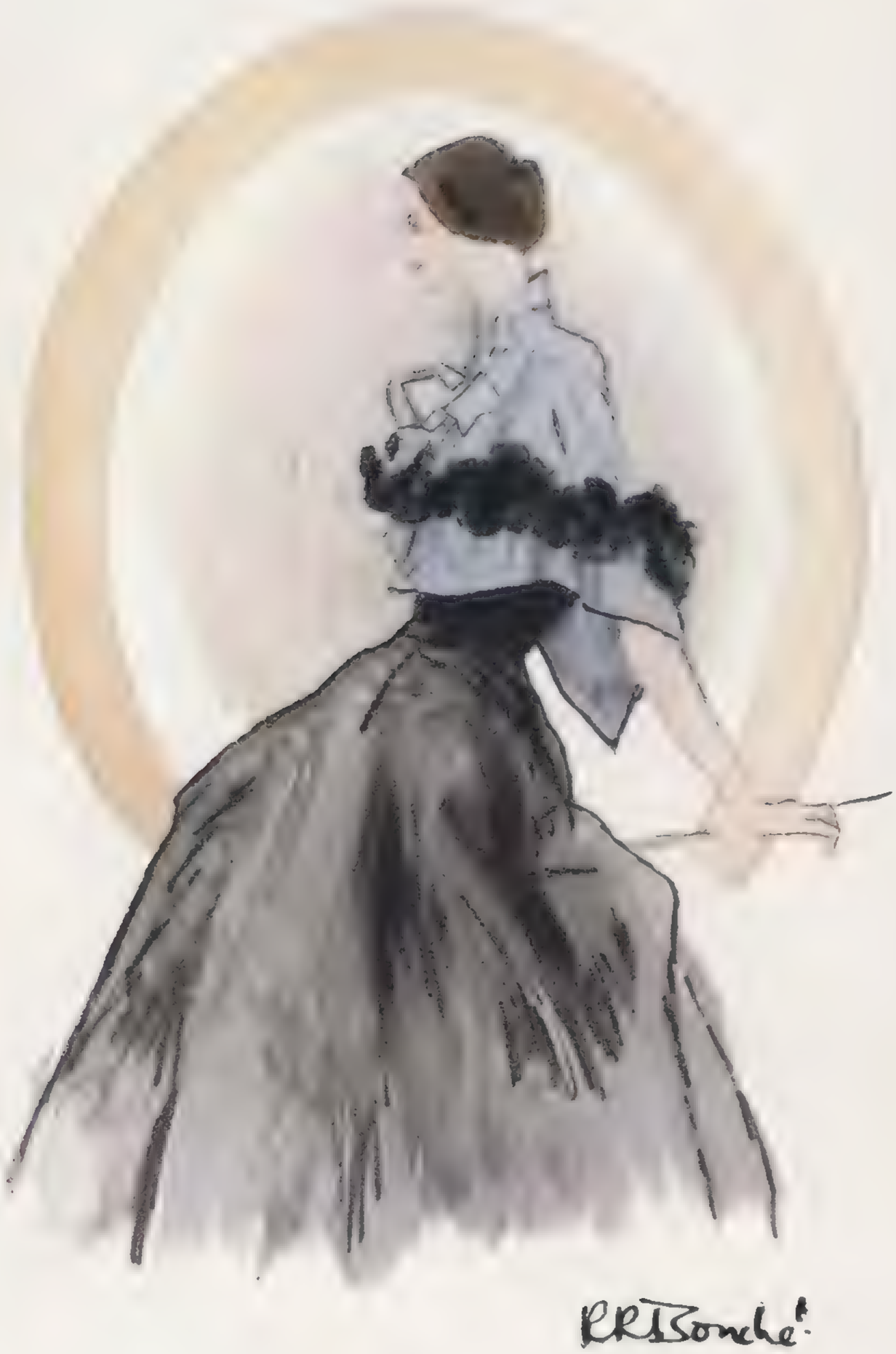
Made-to-order fashions *(continued)*

silhouette. The *spinning skirt* is news: it juts to fullness below the waist and narrows at the hem. The *wind-swept skirt* is news: made fairly straight in front and swept to the back, it has a look of motion even in repose. The *bell skirt* is news again as it billows out at the hem in a circular line shaped by goring, shirring, or pleating. And the *amphora skirt* is news: its fullness falls between the narrow waistline and almost hand-span hemline; roundness shaped by the broad use of pleats which diminish as they return to the far ends of the skirt.

One at a time is the way each designing house considers the women it dresses. If a woman were to be dressed by Bergdorf Goodman this year, this is the way she might look: she would wear colour, more colour than she has worn in years. During the day, if you saw her on the street, she'd more likely be in colour than in black. Midnight-blue, wine-red, brown, or grey—and with grey, she'd wear a red hat, yellow gloves. She might wear a checked tweed dress with a barrel skirt, stayed with circular bands of velveteen; over it, a black velveteen topcoat. She might wear a dark purple dress and a chink of its colour would show above a black wool triangle coat; her scarf might be of black sealskin. Her late-day suit would be made of an unexpected combination of materials: a black velvet skirt with a cream-coloured duvetine jacket; or a black velvet skirt with a black wool jacket. As for evening, her ankle-length dresses would rival her floor-length ones—they might be the red of an antique fabric, like the dresses on the opposite page. There's a good chance that, from five o'clock on, there would be a flash of jet embroidery about her, that at any hour her sleeves would be pushed up almost to the elbow, that she'd look pretty and distinguished and current.

If every stitch on a woman's back came from Hattie Carnegie this year, it would be silhouette that you'd notice first about her. She might wear a suit whose skirt would be bell-shaped; or twice that—the *double bell*, involving jacket and skirt. It might be of brown broadcloth with a thin line of ermine and an iced white satin shirtwaist. Another silhouette you'd remember her by would be the *great cloak* (see it on page 168). Or a fitted coat made with an inside waistband of grosgrain which would flash red when the coat was opened. Her favourite evening dress might be an ankle-length one, black satin, with an accordion-pleated petticoat peeping out at the hem. And you'd notice and look again at the original details about her clothes: with a suit, she'd wear a latter-day chatelaine made of easy loops of black satin ribbon with bits *(Continued on page 256)*

Antique red for dinner. *Deep, Renaissance red, glacéed with jet, for two ankle-length dinner dresses.* Left: *Red, in the season's most unexpected way. A red velvet dinner jumper with unassertive shoulders and dipping hemline; a pair of jersey sleeves skinned down to the wrists.* Right: *Red brocade dinner dress. The moulded bodice, rounded hipline, flaring skirt of a modern Infanta. Both, made to order, by Leslie Morris of Bergdorf Goodman.*



Colours from blue on . *The far end of the spectrum is precisely where much of the news begins.*
Top: *Purple, important enough to be a fashion in itself—here, in a woollen day dress. With it, black; a flick of pink.*
Right: *Pale, pale blue satin cape with a fringe of ostrich tips—ingénue flutter from a strapless black satin ball dress.*
Below: *Royal-blue dulled satin full evening dress with asymmetrical neckline. All, made to order at Henri Bendel.*

Wool with fur; satin with wool. *Wool, appearing in collection notes for all hours: day and night.* Left: *Costume-suit for day—wool, with an allotment of fur. Cummerbund and jacket of black American broadtail; the dress, bottle-green and black, and news.* Right: *Costume-suit for dinner—pale lemon jacquard satin with an allotment of wool: a black wool skirt. Mantilla of Chantilly lace. All, made to order, by Wilson Folmar of Jay Thorpe.*

Sweep of colour. *Two dresses to prove that a pure colour, taken straight, is a beautiful line in itself.*
Left: *The line is Egypt blue from throat to hem, with a wide, curving cape. Further news: wool crêpe at night.*
Right: *The line is chartreuse-beige from bosom to hem; deep décolletage; flaring skirt. In raw silk, for afternoon.*
Costume note: *With each dress, Valentina wears the same flat pillbox hat. The same shoe: climbing black velvet.*

GEORGE PLATT LYNES

MISS NORMA SHEARER

Sweep of movement. A dress which speaks for Adrian's conviction that a line made to suggest movement is the loveliest line a woman can wear. Moving back from the pretty shoulders of Norma Shearer, a flight of black satin wings. Rest of the dress: an outpouring of satin which ends in a court-train. Made to order.

RUTLEDGE

GEORGE PLATT LYNES

MRS. RICHARD DAY OF CALIFORNIA

Mrs. Day, who, as Daphne Vane, danced with the American Ballet, wears here a **five o'clock suit** *of black silk velvet and what amounts to a stroke of genius: a blouse of coarse white French lace with crocheted buttons. The skirt is full, made on a boned waistband. Made to order at I. Magnin. Jewels, Laykin et Cie.*

Cloak: any o'clock *(opposite). The newest, most exciting coat is (not incidentally) the biggest. Black wool broadcloth, cut in a full circle, swept with a cape, lined with a pleasant shock: bright blue satin. Made to order at Hattie Carnegie. Here in its five-o'clock light with satin chignon, Edouard's ascending sandals.*

Belled tunic. *When a designer whose suits are treasures turns her skill toward a two-piece dress, the effect is likely to be news. Here, hip-emphasis is bolstered only with a tailor's device: a series of stitches, tiers of slightly curved pockets. Black wool, by Sophie. Hat, Tatiana du Plessix. Made to order, Saks Fifth Avenue.*

RUTLEDGE

Late-day sheath. *Sophie of Saks Fifth Avenue makes a point of continuing her fourteen-inch skirts for day* and *late-day. Here, the shortness of a short dinner dress comes as a mild surprise. (Sophie says it is more useful and flattering.) Black silk crêpe dress; bodice thatched with silk velvet leaves. Made to order.*

Suit—part cape. *Technically, it's not a suit—although it serves as one. Instead of a jacket, there are a waistcoat and hip-length cape—to wear any morning as you'd wear a suit. Cape and skirt made of navy-blue wool with a bold red waistcoat. Blouse and cape lining are of white silk pongee. Made to order at Knize.*

RUTLEDGE

Dress—part suit. *Technically, it's a soft dress with its own furred jacket, but you'd wear the costume as a suit any time from one o'clock on...as a complete dress, any time you take the jacket off. Of brown wool with ranch mink looped at throat and wrist. Feathered brown felt hat. Both, made to order at Milgrim.*

U.N. means people

BY MARYA MANNES

U.N. has become in two short years a household word. That should be cause for rejoicing: it is something of a triumph to have reduced so great a concept to two small initials almost as familiar as three other initials—U.S.A. But such a reduction and such a familiarity has its dangers. It dehumanizes; it does, in fact, reduce. "U.S.A." can conjure up a flapping flag and a swaggering spirit, while "The United States of America" expresses one of man's noblest achievements. So it is with "U.N."—a casual, almost apologetic term; as against "United Nations"—the human dream of salvation.

To many Americans U.N. has come to mean headlines. It has come to mean bickering and obstructionism. It has come to mean big names—Gromyko, Cadogan, Parodi, Austin. Worse than that, it has come to mean—in circles which pride themselves on realistic Americanism—a group of "foreigners" planted in their midst. It has engendered a strange brand of skepticism, suspicion, and distrust, as if it were some alien organism grafted on to the healthy roots of American life and in some mysterious manner sapping them.

"When I dine out among certain rich people," said a charming Frenchwoman, "I never say that I work for U.N.—unless I am asked. When they find out, their attitude suddenly cools." She went on to add, however, that there was an evident note of surprise that such a person as herself should be working there. Through her, "U.N." had become suddenly human.

This, then, is the purpose of this piece: to show that U.N. is not just a political squash court, not just a senior debating team, but an aggregation of people; most of them serious, qualified, hard-working, and attractive; most of them animated by a profound desire to bring order out of chaos, and solution out of unity. It is not the big names that make U.N. any more than it is the big names which make the U.S.A. It is the people of the United Nations Organization that give it sinew and spirit. There are approximately 2900 of them working at Lake Success and living near-by or in New York City. But their American hosts—we ourselves—hear about only a dozen of them, the ones at the top. Where are the others? Who *(Continued on page 176)*

MRS. BRIAN MEREDITH with her twins, MARK and ANN

Canadian

Mr. Meredith is the Senior Radio Officer of United Nations; his job is to see that the factual message of U.N. is broadcast throughout the world. A ski expert, writer, and speaker over B.B.C., during the war he was in charge of the Canadian Army's radio relations in Western Europe and Italy. Before her marriage Mrs. Meredith taught biology at the University of Alberta; during the war she worked with the American Red Cross stationed in London. Now the Merediths live at Oyster Bay.

MR. MEREDITH does household repairs

COUNTESS FRANÇOIS DE ROSE with her two daughters, FRANCE and LAURENCE

The Long Island house occupied by COUNT and COUNTESS DE ROSE

French

Count François de Rose is a member of the French Atomic Energy Commission. A career diplomat, he was Secretary of the French Embassy in London when war broke out; after four years of soldiering he was appointed Counsellor of his Embassy in Rome. He and Countess de Rose met while studying at the Ecole des Sciences Politiques, *the French school of diplomacy. This summer the de Roses spent in Locust Valley.*

Listening to recordings: with COUNT and COUNTESS DE ROSE, M. and MME. LUDOVIC CHANCEL and NICOLAS LAWFORD.

MR. HARCHARAN DASS SIKAND helping with the dishes

Indian

Mr. Sikand is an Economic Affairs Officer at U.N.; he received his M.A. at the University of Delhi, was works manager of a parachute factory during the war, later took charge of disposing of Army surplus. His wife, Dr. Sikand, received her M.D. from the Lady Harding College in Delhi, wants to be a pediatrician. The Sikands live in Great Neck.

DR. CHANDER SIKAND wears one of her saris

MR. and MRS. RAJA FARIS HOWRANI serve Turkish coffee in their house in Jamaica

U.N. means people

(Continued)

sees them, knows their names? How do they live and where? What kind of people are these, who were considered undesirable by Westchester and other communities, who were harried for a home, who even now sometimes feel on sufferance here?

Out of the 2900, we have chosen seven U.N. families, each from a different nation. Three are each from a great power—Britain, France, China; one from a great neighbor, Canada; and the remaining three from the new Dominion of India, Czechoslovakia, and Syria. All attempts to include a Russian U.N. family foundered on the rocks of non-fraternization: characteristically, the Russians would not play.

Possibly any other seven families would have served our point as well; each of the nations represented has a substantial group to draw on, and there are 49 nations perforce left unrepresented. But the men and women on these pages are typical enough of the kind of people whom we are fortunate in having among us, and of whom we are largely ignorant. Let their backgrounds speak for them.

MRS. RICHARD COLERIDGE is the wife of Captain Coleridge, R.N., United Kingdom Secretary to the Military Staff Committee. Both have backgrounds full of brine and literature. The initials in her late father's name, Admiral Sir W. W. Fisher, stand for William Wordsworth, poet-ancestor. The Captain himself stems fairly directly from the author of "The Rime of the Ancient Mariner." He is the eldest son of a peer; an Honourable now, a Lord at the death of his father and then, automatically, a Member of Parliament.

He will have had plenty of experience for such an important post. After three sea-going years as a Lieutenant, from 1936 to 1939— *(Continued on page 224)*

MRS. RICHARD COLERIDGE

Syrian

Mr. Howrani is Chief of Near, Middle, and Far Eastern Section of External Services of the Department of Public Information in the U.N. Secretariat. Born in Beirut, Mrs. Howrani learned English at the American School there.

Seven-year-old MAHA HOWRANI, learning a Syrian dance

MRS. YU PAK-CHUEN

GENERAL and MRS. YU; (in foreground) GENERAL HO YING-CHIN

Chinese

Major General Yu is a member of the Military Staff Committee. He went to Cambridge University, specialized in artillery at the Royal Academy at Woolwich, received his barrister's degree at the Temple. Both he and Mrs. Yu were born in Hong Kong, but met in England while she was in school there. The Yus live in Port Washington.

MRS. KAREL NAPRSTEK

PAULA and LUDMILLA NAPRSTEK

British *(left)*

Mrs. Richard Coleridge is the wife of the United Kingdom Secretary to the Military Staff Committee, the mother of two sons, aged five and ten. During the war Captain Coleridge served on the Combined Chiefs of Staff in London. The Coleridges now live in New York.

Czechoslovakian

Mr. Naprstek is Chief of Opinion Survey in the U.N. Secretariat. A journalist, he studied at the Sorbonne and the London School of Economics, later became Czech Press Attaché to the League of Nations. He met his wife in Geneva. Now the Naprsteks live in Jamaica.

Under-ruffles for shape

PARIS FORM *from the inside*

Above and on the opposite page is the rounded skeleton of Paris fashion. You get the stringent middle, the hips and bosom rounded out in ruffles; you get the length and the bell of skirts; you get the last necessity of pointed pumps. This is Paris' working line. But: it may be used whole-heartedly; or it may be only the token-shape represented by cut, seams, pleats for designs based on unexaggerated nature. When you make this form *your* working line, you may find that your figure, if it is very fine, needs only the token adjustment of a good leather belt, pulled to your smallest: Dior's prevailing belt, shown on the opposite page is curved to fit as well as to shape the waist. Or you may find the figure *in* the dress itself, as it is in the Balenciaga dress on page 185. Whether you adopt this skeleton gently and by suggestion, or with pronounced emphasis, you will always find the related good sense in every part of it. The skirt is first interest...from the widest sweep of a petal skirt, to the very narrow tube which curves, by peplum or tucks, only through the hips. But the skirt's elegance depends on the added points of more length, and slender shoes, and a strictness of top. Look through this issue. Each dress has a remarkable skirt; each dress has a fine-drawn, strict elegance in the bodice. The shape under the Paris (and American) collections is reminiscent, but it goes beyond revival. It is the form on which, for which, and truly out of which, the whole new structure of fashion is made.

Under-skirt for shape

BLUMENFELD

Grès 5 o'clock black. First considerations: the décolletage, the figure. Mme. Alix turns to a stiff fabric—moire—to cut a figure; the bosom framed by a deep shoulder cuff. Wheel of skirt. Bonwit Teller; Hudson's. Hat point: Talbot's side-tilted velvet, sweep of plume. Bergdorf Goodman.

Dior 5 o'clock black (*opposite*). First considerations: the width of skirt—15 yards around—cartridge pleated at the waist; low-cut bodice; curved leather belt; large solitaires at the neck. Slightly can-can felt toque. Dior design by Sygur. Hat and dress: I. Magnin. Hat: Bergdorf Goodman.

PARIS

BLUMENFELD

Dior's tortoise shell and black. (*Opposite*). Accent news: tortoise—the buttons, the necklace, the colour of hat. The dress—a narrow sheath, but with a great, cartridge-pleated, hip-wide apron-skirt. I. Magnin. Wavy-brimmed, very sidewards hat, designed by Dior, made by Sygur. Henri Bendel; I. Magnin. *Dior's blade-panelled skirt.* Line news: each panel separate, satin-lined, braid-bound—like a wind-wheel when you spin; new ratcheted hemline. The little simple bodice is braid-bound, has deep high cuffs. Hattie Carnegie; I. Magnin; Eaton's of Canada. Dior-designed velvet beret. By Sygur. I. Magnin. Photographs here and page 184, taken at the International Housing Exposition at the Grand Palais in Paris.

PARIS

Piguet. Fan-pleated, tight bodiced moire dress. Marshall Field. With Paulette's duck-billed bonnet.

Dior makes the shelf-peplum, jutting forward over a tube skirt. Black wool suit; Bergdorf Goodman; Marshall Field; I. Magnin.

Balmain. Wool coat dress, important for its squared-off skirt, belittled bodice. I. Magnin. New point: the elongated bicorne.

Balenciaga (right) tightens a waist outside by a pink antelope girdle; adds to the bosom by loops of black silk crêpe. At Lord & Taylor; J. W. Robinson.

HORST

PARIS

Balenciaga blacks. For the dress: his new cuff hipline, his new moulded bodice, his new wrapped skirt ending in a flare of folds at the back of the hip. For the hats: round contours, high and back on the head. Dress of black wool crêpe at Lord & Taylor; I. Magnin; Holt Renfrew. Balenciaga's double beret of beige felt. Henri Bendel; I. Magnin. *Below left:* Velvet beret poked into four corners, ribbed grosgrain sections. At Henri Bendel. *Below right:* Velvet roller hat with Balenciaga's notable divided brim. Bergdorf Goodman.

Eucalyptus green with black (*opposite*) is news, and new in Dior's outstanding Cossack shape. Close-curved, hip-padded woollen coat over a jet of pleated silk taffeta; collar faced in pleats. Dior-designed bonnet. By Maud Roser. Marshall Field; Eaton's of Canada; I. Magnin. In the background, Boy Scouts from the International Jamboree held in France.

The colour, absinthe green, is news in Lelong's late-afternoon dress where pale enchanting satin replaces expected black. And new: the deep, day décolletage, pushed-up sleeves. At I. Magnin.

The colour, burnt orange, is Paris news, and new here in Lelong's neatest, understated cummerbund wool suit. Henri Bendel; I. Magnin. Lelong perfume news: "Tempest," serene accessory to his designs.

The colour, garden green, is news with unusual plaid, and new in Jacques Fath's waist-stopping, astrakhan-edged jacket. Henri Bendel; Hudson's; Marshall Field. The hat: a beret worn to one side.

The colour, Victorian green, is news, and new in Balmain's velvet late-afternoon suit with a short jacket even briefer in back. The suit is bound in mink, the hat, worn sideward and forward, is mink.

HORST

Swept-back line for evening is news. Mme. Marc Allegret wears Lucien Lelong's covered black evening dress with Lelong-stressed great panels giving a winglike sweep to the back. Beyond this blowing line the dress is monastic, of silk taffeta precisely collared and cuffed in velvet. Bergdorf Goodman; Marshall Field.

Hushed blue for evening is news (*opposite*), and new in Molyneux's gentle, petalled skirt. One of Paris' loveliest and most subtle evening shades, in a year of much colour, is used in a silk satin dress, softly, simply arranged to make a point of beautiful cloth. Low décolletage made by the little cross-over bodice. At Hudson's.

Backstairs in the Balkans

Neither gossip nor policy—just the vagaries of a Macedonian cook as endured and admired by a former editor of British Vogue now living in Bulgaria.

LESLEY BLANCH

Raiina, my cook, is a Macedonian peasant, dark, violent, and obstinate. She has a strangely ape-like intelligence and appearance. She can be monkey-quick and full of primitive cunning, and she can be dull and lethargic, particularly when she is not in agreement with me, dragging about the kitchen slow as a deep-sea diver. The Macedonians were famous for their terroristic ways. In the past, massacres were always associated with Macedonia, which does not surprise me after the small-scale massacres that go on in my own kitchen.

It was with some trepidation that I learned from my husband, who came to meet me at the Greek frontier, having installed himself in Sofia before me, that the domestic situation was acute, even in the Balkans, and I must consider myself fortunate that he had found a Macedonian who understood some Russian. Arriving home, I was confronted by a stormy, stocky little creature, with flashing black eyes, padding about on bare, prehensile feet, none too clean. She had her head tied up in a dinner-napkin (one of the only six that were let with the house, I discovered later). This was not from motives of adornment, or cleanliness, but because she happened to have a stomach-ache. You may not see the connection: I did not, myself; but now I know that the peasants hereabouts always tie up their heads if suffering from any ailment: heart disease, stomach-ache, bronchitis, it's all the same—the head must be turbaned.

Raiina instantly assumed that we should be able to converse together in a pigeon-blend of Russian and Bulgarian; and though, when I arrived, I had small Russian and no Bulgarian, it has worked out well. The desperate necessities of one kitchen crisis after another, as well as the vivid daily drama of Raiina's home-life has been a forcing house for me. In six months we were able to discuss anything, from Balkan divorce laws, to dealing with the inevitable bugs. It still comes as something of a shock to me that my rather bleak, modern Sofia flat harbours these noxious creatures. Even D.D.T. is useless, for they lurk in the flat below, I have discovered, and merely bide their time. And as the flat below contains four separate families, all indifferent to such trifles, I have given up the battle and content myself with burning them on sight. (I can not come to the more ruthless technique of the Balkan ladies, who nip them to death between their long and exquisitely varnished finger-nails.)

Raiina's family, who play a large part in our lives, were introduced to me almost before I had unpacked. They are always with us, whether we are in Sofia, or at the villa on the hills outside. Tomislav, her drunken, dissolute husband is seldom seen: he lurks in the background, a sinister figure, from whom all evil flows. But the three children, Minka, Radka, and Borislav—a savage, gargantuan baby whom Raiina is still nursing, to the detriment of our household routine (and the astonishment of visitors, when she opens the door with the monster brat clinging limpet-like to her breast)—were at once a living, and very perceptible, factor in our lives. Then there is her aged mother-in-law, a blind crone, the Babushka of Slav legend, and the grandfather, a gnarled, ninety-year-old who always manages to get himself run over every time he totters out to get his pension.

This has made things very complicated, as the kitchens here are sometimes invaded by large bears—the Brown kind that are found in the hill villages, and are sometimes brought into the towns by the gipsies, as a curative agent. They are trained to shuffle up and down people's spines, providing a sort of furry electric massage, said to be highly tonic. I have not tried it myself, and the grandfather still ails, I see. But perhaps that is because the last bear that was fetched was a tough customer, and of an alcoholic nature. Raiina was altogether too lavish; the bear had two tots of wine before he started, so that neither he nor his gipsy owner (an old friend of Raiina's) seemed to know when to stop; still Raiina believes firmly in the bear treatment, which is particularly popular in her native Macedonia. When no bears are available, and they are seldom seen in Sofia now, she adopts the substitute of a human being stamping heavily on her spinal column. She often gets a neighbour to come in and give her a few tonic shuffles to brace her before cooking a big dinner.

We have found it expensive catering for an extra seven people, or souls, as they are called in Slav phraseology. But there it is. What's theirs is mine, I know. Bulgarian servants, if devoted, are very loyal. And what's mine is most certainly theirs, I reflect with impatience, sometimes, seeing the refrigerator emptied night after night, as they all gather around my kitchen table. This is called giving Raiina a helping hand. But after all the years of bitter struggle at home in England, it is infinitely agreeable to meet with this wonderful appearance of delight, of fine flourish and slavish devotion with which they all, from chauffeur to cook or errand-boy, bow over your hand with a real, if passing, wish to give every satisfaction.

Raiina's cooking is highly temperamental, and swayed by her passions, both political and *(Continued on page 253)*

"Eternal summer gilds..."

The Virgin Islands, their fabulous past, their lovely indolent present, examined by a world traveller, author, and raconteur

WALTER DURANTY

ST. THOMAS.

We were sitting on the terrace of Bluebeard's Castle and it might have been a cliff rising sheer from the landlocked harbour three hundred feet below. The lights of the town beneath us were a pinpoint pattern from shore to ink-black mountains, save for one bright blotch where the only neon display in the Virgin Islands marked a newly opened movie theatre. The June evening was cool and fragrant with flowers, and there were sounds of plaintive music and the shrilling of insects, drowned only rarely by the honk of an auto horn, the barking of dogs, and the bray of a lonely jackass. It was lovely and peaceful and pleasant, as I unwisely remarked, because the words threw an apple of discord (or, anyway, of debate) into our placid group.

"That is the curse of the islands," said the Colonel, firmly. "Life is too pleasant and easy; it makes everyone lazy and careless. Have you noticed how they walk, the people who live here, I mean, whites as well as natives? Like slow-motion pictures, as if it was too much effort to move their own legs."

"At least they are graceful," his wife interrupted, "which is more than can be said of most people at home. Why should you speak of curses in this blessed land? Instead, tell why you like it and why we are building here."

The Colonel was well-trained. "The climate," he answered promptly. "It never freezes or burns; all year round it's like June, and always a cooling breeze."

"Yes," said the Authoress, who was among the dinner guests. "Of course, the climate is marvellous, but to me that is nothing compared to the everlasting beauty of the Islands. Nowhere else in the world has the sea so many colours, from deep sapphire to shining topaz and pale aquamarine. And nowhere else, except for a few small places on the crowded French Riviera, have I seen mountains covered with green trees sloping down to the blue sea and white coral beaches."

"And the best swimming and fishing," said someone.

"Yes," said someone else. "And only ten hours by plane from New York, or five from Miami, yet half an hour from St. Thomas, you feel like Robinson Crusoe, alone on untrodden islands, so fresh and truly virginal."

"Was that how they got the name?" I asked.

There is always someone who knows, who is less slow to speak than others and persistent when once started. In this case, it was a lady from Madison, Wisconsin. "When Christopher Columbus made his second voyage in 1493 and found this maze of islands, big and little, he named them after St. Ursula and her Eleven Thousand Virgins. It seems they had set sail from Africa in one of the early Crusades to rescue the Holy Land—they were all martyred, which was sad but glorious. I often think that Columbus was wiser than he guessed, for the history of these Isles is stained with blood and suffering, as for more than a century they were the Western Depot of the African slave trade. There were shocking slave rebellions here and hideous massacres..."

"The Islands were ruined," said the Colonel, "when slavery was abolished. Cheap labour..."

"Oh, no," said his wife. "It was the development of beet sugar in Europe and much bigger sugar-cane plantations in Cuba and Jamaica...and all sorts of places, like Hawaii."

"That's true," said the Madison lady generously, "although at one time the planters on St. Croix were enormously wealthy. They made ten or fifteen thousand pounds a year—pounds, mind you, not dollars—from estates of five thousand acres, and had the most wonderful houses with the best wines and furniture, and silks, and paintings, from France and the Far East, and they ate off gold plates. There was nothing like it anywhere while it lasted. Why, in the harbour here in St. Thomas, where there are now only three or four ships a week, there used to be seven or eight thousand every year. Not only for the slave trade, but this was a depot for commerce between North and South America and Europe. I suppose you could say it was steam and greater security of ocean travel that ruined the Islands as much as anything, that and the Panama Canal. Now, they are just a backwater..."

"Of beauty and romance," broke in the Authoress. "Don't forget Bluebeard, right where we sit, and Blackbeard on that other hill above the town. They and hundreds of other pirates, but now..."

"Solid American visitors," said the Colonel's wife, "who are only beginning to learn about this exotic and romantic place. Not to mention those who may want to investigate its possibilities for a six weeks' residence; purpose, divorce."

"Yes, my dear," said the Colonel, clicking his fingers to the waiter. "Whiskey and brandy at three dollars a bottle, cigarettes ten cents a package, and cheap goods in the free port. Besides," he added to me, "you should see the view from the house I'm building up above Magen's Bay. And, of course, a perfect climate."

ST. CROIX.

"What on earth's that?" I cried, as a little animal hopped nimbly into the bushes from the road before the car. "It looks like a cross between a rat and a squirrel."

"Not a bad guess," laughed my host, who was driving me across the flat prairie canelands *(Continued on page 247)*

THE CENTRAL PARK PLAZA, IN 1907

Up on Central Park

THE PARK FROM THE OLD PLAZA, 1890

As the Plaza cuts its birthday cake—a review of the social progress of American hotels

BY FRANK CROWNINSHIELD

WALTZING, 1907 (ALAJÁLOV)

It is difficult for Americans today, in any of the fifty or more cities where the leading hotels are looked upon as the natural and, often, the *only* arenas in which to give dinners, dances, receptions, luncheons, banquets, coming-out parties, or whatever other occasions of gala, to realize that, fifty-five years ago, there was never a thought in this country that ladies and gentlemen could entertain in hotels at all.

Indeed, the leading New York hotels of that time—the Brunswick, Fifth Avenue, Hoffman House, Albemarle, Victoria, Windsor, Park Avenue, St. James, Manhattan, Brevoort, Ashland, St. Denis, Berkeley, Bristol, Imperial, and Buckingham were so out of contact with fashionable society that they were patronized only by those who were in search of immediate provender or a likely place to lay their heads.

In New York, for example, surrounded as we now are by such socially minded and extravagantly equipped hotels as the Waldorf-Astoria, the Ritz, St. Regis, Savoy Plaza, Pierre's, Sherry-Netherland, Park Lane, Ambassador, Plaza and a dozen other similar caravansaries, in which so vast a proportion of all our elaborate entertaining is done, it is hard to believe that, before the advent of the '90's, no one—man or woman—was ever bold enough to dine in a public hotel in evening dress.

The rapid social advances of the American hotel are indicated first by the fact that in planning the present Plaza Hotel—completed in 1907—two entire floors were set aside for entertaining, and second, that, today, in one New York hotel alone there may be held, on any given day, two banquets, a large ball, two midnight shows, a concert, half a dozen receptions, numberless private dinners and luncheons, and dancing on three different floors.

Certainly, in 1890, when the original Plaza (for the hotel has occupied two buildings—the old and the new) first opened its doors, so generous a concession of space devoted to frivolity would have seemed inconceivable to hotel proprietors at that time. They could never have foreseen that within the span of seventeen years the structure of fashionable life in New York would undergo so drastic a change; that the ranks of society would be so unbelievably augmented, and that a never-ending army of rich and successful merchants, miners, bankers, railroaders, and magnates in oil, copper, and steel would, like dragons' teeth, spring up in every corner of the land and, after migrating to New York, create a need there for a dozen or more hotels in which people like unto themselves might live lavishly, entertain handsomely, and otherwise spread their wings.

The reason for our specific mention of the Plaza is that, with a pardonable degree of trumpeting and fanfare, the Hotel is about to celebrate its fortieth birthday—on the same site of land and within the same four walls. Its various festivities will be under the guiding hand of Prince Serge Obolensky, Vice-president of *(Continued on page 242)*

Box at the Plaza (opposite): *Dressed for the Plaza's Anniversary Ball on October second, Mrs. Richard T. Wharton and Mrs. Shriver Pierrepont, two patronesses. Their clothes and coiffures—very 1947—have also an air of 1907, the Plaza's birthday year. With them, Mr. Frank Crowninshield* (left); *Mr. Constantin Alajálov. Mrs. Wharton* (left) *wears a lace and marquisette dress. Bergdorf Goodman. Coiffure, Michel of Helena Rubinstein.*

RAWLINGS

RUTLEDGE

Five o'clock and on

A slight, slim bodice of corduroy, barely sleeved, solid black, over—a striped worsted skirt, yard-wide volume, calf-long length. Brown or black on white. $30. Altman: Marshall Field.

Evening stripes

Afternoon suit-dress

Designer's ideas: junior size

Here, four new dress designs with a special flavour, special flair of their own. Made for the young, called "Junior Editions," these dresses have a new long-line proportion; have the prettiest virtues of this year's clothes (from shirt-close tops to whirling skirts); are designed particularly to fit and to flatter small-scale figures.

Afternoon crêpe

Evening stripes: *The full skirt, rustling rayon taffeta, made to dance in; under—an evening-sweater blouse of rayon and wool jersey; waistlined by a tucked rayon-and-wool jersey cummerbund. $40.*
Afternoon suit-dress: *The top of wool and rayon gabardine fits close under a shoulder-span collar, a column of buttons; looks bright in red-orange; over—a black rayon-and-wool gabardine skirt, free swinging from the tight waist. $30.*
Afternoon crêpe: *A bodice in brown with small sloping shoulders, a wide, skin-tight midriff in light cocoa; over—a skirt, continued brown, flaring. Stonecutter rayon crêpe. $25. Lord & Taylor; Neiman-Marcus.*

People are talking about...

PEOPLE ARE TALKING ABOUT...The new World Opinion Clearing House planned by Princeton University to give monthly reports on what people—not diplomats—in each country are thinking.... The likelihood of a special session of Congress as a result of pressure brought by Under Secretaries of State Clayton and Lovett....The obvious reasons why anti-government publications in the Argentine are unable to find printers....The understatement, the succinct hard talk, the tension of the movie *Cross Fire*....The juke box hit, "The Red Silk Stockings and Green Perfume."...

PEOPLE ARE TALKING ABOUT...Cicely Courtneidge, the irrepressible English star playing on Broadway in the London hit, *Under the Counter*....The quiet appearance and even quieter disappearance of the French film *Zéro de Conduite*, directed with an extravagance of perception by Jean Vigo.... The force of the early Picassos exhibited at the Knoedler Gallery for the benefit of the Public Education Association....W. H. Auden's new poem *The Age of Anxiety*, its incisive line about a "land of glass/Where song is grimace, sound logic/A suite of gestures."...*Faust*, sung at the opening of the San Francisco Opera by the great Ezio Pinza and his daughter, Claudia.

PEOPLE ARE TALKING ABOUT...Atom by-products offered by the "people of the United States" to the world—for war against cancer and medical research of all kinds....The two giant electronic brains now in construction; these machines have a "memory" power so great that they can solve in ten minutes a problem that would take a skilled mathematician working twenty-four hours a day three years to solve....Free enterprise; the eighty-four-year-old Boston peddler who ran a basket of fruit into a million dollars—gave it in trust to the Boston Public Library....

PEOPLE ARE TALKING ABOUT...The elections in Hungary, the official admission that the ballot boxes were stuffed—the deep-rooted cynicism of the qualifying phrase "but not enough to make any difference."...Partition of Palestine, and the grim precedent of a divided India where there are now two million people homeless as a result of religious war....*Howe and Hummel*, the collected *New Yorker* stories by Richard H. Rovere of two turn-of-the-century lawyers, now a best seller...."Papa, Won't You Dance with Me?"—the polka-hit of the new musical *High Button Shoes*....

PEOPLE ARE TALKING ABOUT...The choice of the five living humans most admired by Americans according to the Gallup poll—MacArthur, Eisenhower, Churchill, Truman and Marshall....Camille Bombois's one-man show at the Perls Gallery. His landscapes and circus characters have been seen occasionally at the Museum of Modern Art but this is the first comprehensive show of this sixty-four-year-old French "Sunday" painter's work....The convulsive gaiety of Alice Pearce singing again at the Blue Angel....Singer Mel Tormé—his voice sweet as synthetic orangeade—newest idol of the bobby soxers....The sign in a window on Eighth Avenue: "Closed for Expensive Alterations."...

Ten down: one across *opposite*

Ten coats of red by Revlon; finger-tip finery, a new autumn colouring. One coat of brown across your shoulders. Greatcoat for a special Sunday morning, for dinner at home. Of Juilliard wool, scattered with gilt embroidery, faced with red-orange wool. To wear beneath it—a gold lamé bodice, trousers of brown tissue faille. By Martini. About $150, Saks Fifth; Neiman-Marcus; Lindner Coy. Cabochon sapphire earrings dangling with gold tassels; 14-K gold pencil. Both Cartier. Revlon's new nail enamel and lipstick—"Cinderella's Pumpkin."

BUTLEDGE

NEW MORNING COAT; AUTUMN-RED NAILS

BALKIN

MRS. AVERELL CLARK, JUNIOR, AND MR. LAWRENCE SHEERIN, AT THE LONG ISLAND PLACE OF MR. AND MRS. MICHAEL PHIPPS

MRS. FRANCIS CURTIS THAYER II.

Long Island autumn

Excitement over polo, National and International, is on the rise again. This year has seen great polo seasons, great polo; and from all over the country, players have come to Long Island for the autumn matches. Photographed on the opposite page with Mrs. Averell Clark, junior, is Lawrence (Larry) Sheerin, the new eighteen-year-old polo star-in-the-ascendent, from San Antonio, Texas, now playing with The Hurricanes in the Monty Waterbury Tournament at Meadow Brook. Mrs. Clark's husband has been playing in the Autumn Plates Tournament with the Great Neck Club Team. Mrs. Clark, whose home is in Westbury, Long Island, wears three shades of suède; tan wrap-around skirt, buff jacket, mustard vest. With it, a white jersey shirt. All from Saks Fifth Ave. Over her shoulder, she carries a calf bag from Phelps Associates. *Above,* Mrs. Francis Curtis Thayer II, the former Constance Bradlee, wears a full version of a country perennial—a grey wool flannel skirt. With it, a navy cashmere sweater. Both, Saks Fifth Ave. Over her shoulder, a suède bag from Phelps. *Below,* Mrs. Thayer wears a grey wool cardigan with the skirt shown above. On its sleeve, a bright emblem. Bonwit Teller.

MRS. SOLON KELLEY (left, above), the former Eleanor Brisbane, and *MRS. FRANCIS HINE LOW (right)* photographed at Labrador retriever trials held at Mrs. John Howes Burton's place at East Islip. Mrs. Kelley wears a beige shortcoat of dressed lamb, with green braid. At Alfred Rainer. Mrs. Low, a Stroock wool fleece coat by Jablow; scarf hood to wear up, down. Best's.

MISS PAMELA CURRAN (opposite), débutante daughter of Mrs. Frank M. Gould and Mr. William G. Curran, is photographed in a full measure of suède, a beige coat with small collar. At Bergdorf Goodman. With it, she wears a beige wool jersey hood.

BALKIN

Long Island autumn

(continued)

Long Island autumn

(continued)

Photographed on the opposite page, Mrs. Michael Phipps and Mr. Stephen (Laddie) Sanford. Mr. Sanford, a six-goal polo player, is captain of The Hurricanes playing at the Meadow Brook Club. Mrs. Phipps' husband, one of three players in International Polo rated at ten goals, has been playing in the National Open Tournament with the Meadow Brook Club Team. Mrs. Phipps wears a loose, hooded wool tweed coat. By Izod of London. With it, a skirt of brown and tan wool tweed, all unpressed pleats. Both are from Jay Thorpe. Her white flannel shirt is worn with men's studs, and a bright silk scarf. *Above,* Mrs. Francis Thayer wears a classic red jacket. The news here, the return of leather. By Zelma Golden. Around her waist, a beige scarf of soft wool. Both, Henri Bendel. *Below,* she adds a stole made from a converted horse-blanket, of wool, checked bright with yellow and blue. By Phelps. And crocheted cotton string gloves by Smart Set; at Oppenheim Collins.

BALKIN

MRS. MICHAEL PHIPPS WITH MR. STEPHEN SANFORD, NEAR THE PHIPPS'S STABLES IN WESTBURY, LONG ISLAND

Camelback Mountain rises directly behind the stucco-and-adobe house.

SHARLAND

Take another Chance

ELIZABETH ARDEN OPENS A NEW "MAINE CHANCE" IN ARIZONA—FOR THE LUXE BEAUTY-REST CURE.

Opposite, upper left: the pool and pool houses. Opposite, lower left: a guest's bedroom, with antique Venetian pieces from the Odom Collection. Left: the outdoor, Arizona-style fireplace, for al fresco *dining.*

SQUARE on the Arizona desert, smack up against Camelback Mountain, lay, not long ago, a mirage. It was the beautiful wraith of an idea. There was a great house: comfortable, quiet, perfectly appointed. There were flowers; there was cool green. There was peace and shelter against the everyday routine. And one could go there weary, but leave refreshed. Which is quite some mirage, you'll agree. However, not every soaring fantasy remains one (depends on who dreams it up). And this one was etched rather clearly on the inner eye of a famous fantasy-into-fact person—Elizabeth Arden. So now (*vide* the evidence on these and the following pages) we have a fact, located as a matter of, not very far from Phoenix.

To spend some time at Arizona Maine Chance is to know such cosseting as you couldn't have known since you were bundles-for-bassinets. You are soothed, ministered unto, fed a prescribed diet, enveloped by everyone's interest in you—and what's almost best of all, told what to do for your own good. Every day. All these goings-on take place against a lush-plush setting, under the bright Arizona sky, in the thin, dry, winey desert air.

When you first come to visit this latter-day Eden, you are given an expert analysis of your beauty needs. What's the problem? Over-weight? Complexion lack-lustre? Hair brittle and dry? Eyes fretted with strain? Need to relax? Maybe even all of this? Then you are given a régime for a diet. And a régime for your day. But always, almost all the day, life is centred around the swimming pool. Its bright blue water is screened by low buildings which contain rooms for various treatments, and for exercises and dancing. Massages, facials, and hair treatments are given in these big-windowed pool houses—and after, or before them, you can sit in the sun, or take a swim. Mid-morning and mid-afternoon pick-ups (juices or broths) are brought to the pool from the main house. Exercising can be very boring, solo. But it's fun with a group of women, all concerned, as you are, with a slimmer waist, better circulation, and a healthier muscle tone. And it's particularly fun, out-of-doors with music—and a cool pool only a step away when you've finished.

Food at Arizona Maine Chance is delectable—even when practically non-caloric. And, at dinner, the weight-watchers and weight-losers are separated by tables as well as by menus from the weight-gainers and the weight-stay-putters. Wherever you sit, and whatever is set before you, the food is superb, and the service a joy.

Physical rest, as well as mental peace are necessary for any beauty régime, so most Maine Chancers go to bed early, after a quiet post-dinner session. The whole place and its atmosphere are so nerve-straightening that brittle manners, sharp voices, and endless conversational git-gat-gittle are left behind. Sleep comes easily here.

Arizona Maine *(Continued on the following page)*

The desert is left outside —as one steps into the wide, cool entrance hall, perversely Regency.

Each of the guest bedrooms has a gay dressing table—with its own cache of beauty potions.

Take another Chance *(continued)*

Chance, white-plastered, modern, spacious, has the air of a great, thoughtfully run country house. None of the rooms has the slightest atmosphere of hotel anonymity—all have been stamped, recognizably, with the hostess' taste. And everything revolves around the comfort of each particular guest.

With each morning's breakfast tray comes a little schedule card outlining the day. It has the guest's own menus penciled in; it gives the times for her facial, massage, hair treatment, exercise—and rest. Before you get up you have the restful, holiday peace of knowing everything will be taken care of for you, and that you are going to have a day of such care and contentment as to amount to almost sedative peace.

All this, of course, is not for small change. But the expensive visit of a week or two pays dividends for many, many months after it is over. You can keep on clipping such valuable coupons as: a knowledge of how to care for your complexion, and what lotions and potions make it bloom; a routine of exercises which you can run through daily to keep your figure flexible; a list of foods which are best for you, because of health, or weight—and menus which you can follow at home when these become problems again; an idea of how to keep your hair glowing, your scalp toned; and best of all, the benefits of relaxation. . . . You? *You*—we keep saying. If you do want all this for yourself, Arizona Maine Chance will be open for the winter season around the middle of October.

Below: *Massages are given in large rooms of the pool house. The doors are open to the easy-breathing Arizona air—and afterwards, there's a swim a step away.*

SHARLAND

Matter of inches

There are ways and means of taking advantage of your inches, whether you are tall or short. Now you can find clothes, ready-to-wear, scaled to your height, and scaled with intelligence to fit your own proportions. If you are small (5′ 4″ or less) your formula reads: uncluttered, unbroken lines. The spice is in disciplined detail: a jet-broidered collar for a dinner dress, a satin top for a wool afternoon suit; is in scaled-down accessories—single jewels, a small head-on hat, and a small handbag. If you measure, and fortunately, 5′ 7″ or more, there is almost no limit to your choice of line; but you will wear to special advantage a width of cummerbund, side drapery, a cascade of pleats; should carry accessories scaled up to your measure.

SIDE-GATHERED DRESS
to wear if you are tall. Black rayon crêpe, $45. Fred Greenberg design. Bergdorf Goodman. With it, wear a velvet toque.

DINNER DRESS, CASCADE FRONT,
DINNER SHEATH, JETTED COLLAR

Opposite, left: *Beige rayon crêpe dress: its front fullness, wide midriff, are especially good if you are tall. By Fred Greenberg. $70. Lord & Taylor.* Opposite, right: *To wear if you are short, unbroken lines, disciplined detail. Dinner dress of black Enka rayon crêpe. Cut wide, low in front, jet-beaded pink satin collar. By Diminutives. $70. Best's.*

PLUMB-LINE SUIT
to wear if you are short; of black wool broadcloth; rayon satin blouse. $90. By Varden Petite. Altman. Lilly Daché's velour felt hat. $60.

Late-afternoon taffeta *Changeable bronze taffeta, skirt stiffened to a floating line, precise little top. Wear it to dinner with satin shoes, tulle scarf; to cocktails with black velvet cap, black sandals. By Ceil Chapman in rayon taffeta. About $50. Bergdorf Goodman; I. Magnin; Hutzler's.*

More taste than money

Points to prove that "money isn't everything." On these four pages, a very nearly complete wardrobe for this autumn: every one is excellent design; every one, worn with authority, can have the "air of fashion" that has no price tag. Every one also takes on changes of its own. For instance, the mink scarf: to tuck in a coat collar, to trail the ends back, to knot under a collar. Or the arrangeable beret. Or the taupe dress on the next page...fine scope for your own plans with jewels, hats, and colour.

BALKIN

All-day flannel

Deep grey suit, tidily shaped as a dress; on its own, or under a coat; means to endless changes: with a tan sweater in the country; a low-cut black blouse city afternoons. Wool flannel skirt, jacket. About $17 each. Bonwit Teller.

Jersey beret, mink ascot

The hat: black wool jersey on a deep framing band; $6. For late-day variation, an added jewel —here, Trifari's beautifully made rhinestone pin. Both at Bonwit Teller. A small and dark ranch mink ascot may be the means for endless change. $125, plus tax. Gunther.

More taste than money

(continued)

All-day, full-length mouton

For the first time hardy mouton is cut full length, generously as long as longer skirts; and cut newly close-shouldered; cut very simply so that it will be an equal benefit over tweeds or taffeta. Laskin mouton coat. Deep brown. $195 plus tax. Franklin Simon.

Bright satin, full evening

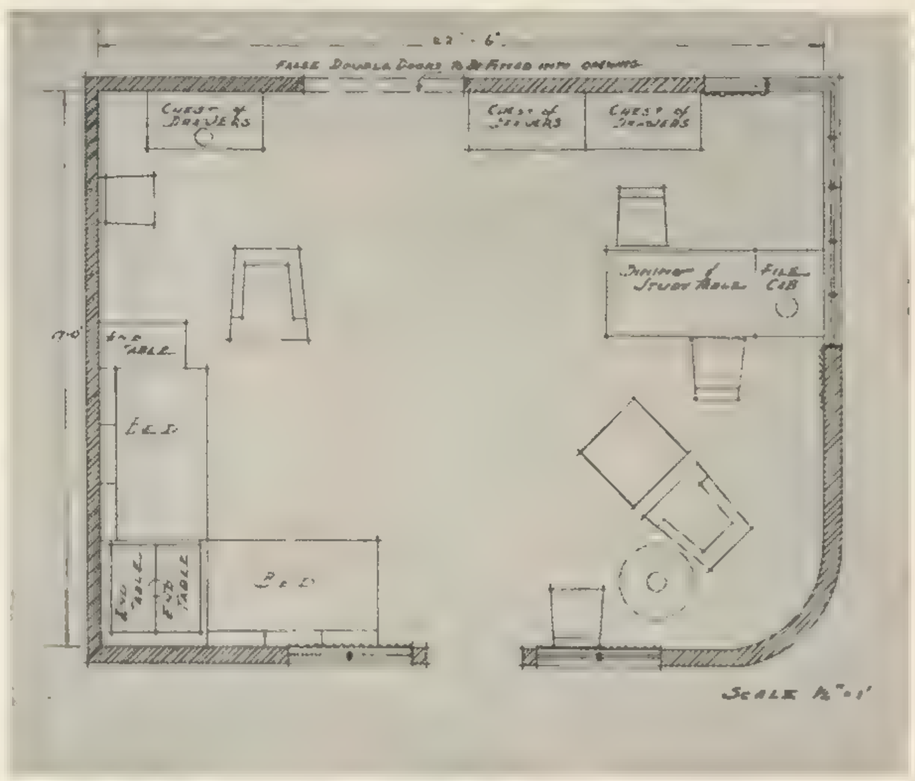
Good beyond the price: the nice small detailing—scalloped hemline, straight tiny-strapped top, hip-rounding gored skirt below a close waist, the light tan rare colour. Finish with satin slippers, quantities of beads. Hafner rayon slipper satin dress. $50. Lord & Taylor.

BALKIN

Day-by-day taupe wool *Beyond the price: the taupey-brown colour, a point in itself; the dress, "unpriced" in its careful simplicity. News lines: tight wide waist, hip-curving pockets, minimal shoulders. By Larry Aldrich in Hockanum wool. $50. Bonwit Teller; Himelhoch's; Montaldo's. Trifari's jewellery. Bonwit Teller.*

BEDROOM CORNER OF THE APARTMENT (SEE FLOOR PLAN BELOW) KERTESZ

Room for two



FLOOR-PLAN OF THE COMPLETE APARTMENT

Here is a one-room apartment planned for two people to live in. But to make it more than a plan, to turn it into livable reality requires strict adherence to a master pattern. First, a few really good pieces of furniture, instead of a lot of things to be discarded in a more prosperous future. A strong faith in colour, firm and uncompromising. The apartment photographed on this page has walls painted earth grey (decorators feel this colour minimizes architectural flaws); accents include a dark green rug, chartreuse corduroy-covered chairs and day beds. Curtains are cut straight from window to floor, the easier to use later in a bigger flat. Most of the furniture does double duty; the day beds, for instance, are narrowed to a comfortable width for sitting, thanks to fat bolsters covered in black-white-and-blue-checked gingham. (All fabrics are strong of heart and washable wherever possible.) The cocktail table, a slab of black-lacquered wood, is big enough for buffet suppers. The end tables can be turned on their sides, pushed together, and converted into a long table. The three chests hold personal belongings, linens, household equipment. (All the wooden furniture shown here is lacquered, made to go together.) Green plants and leaves effectively understudy flowers. Here and there, personal treasures, like the antique white ironstone ware and carved eagles. Instead of reproductions of well-known paintings, modern water-colour originals—not necessarily expensive. (More hints on Rooms for Two: pages 231-233)

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DISCOVERIES IN BEAUTY

We know that hands and nails have taken their cue from this year's feminine fashions (more about this in the October 15th Beauty Issue) and will be worn in the nostalgically new way of lighter, more delicate nail enamel. Because a transition from old to new is best accomplished if you are in the hands of an expert, we think this would be the right time and place to mention Charles of the Ritz's Velvet Gauntlet treatment. It works right in with your manicure, leaves the hands as soft, the nails as delicately framed, as this year's shoulder-line. Helps hold your polish until you practically grow right out of it. How it works: after polish has been applied, a coating of Revenescence lotion, especially formulated for the hands, is applied and each hand is slipped into a cozy, comfortable gauntlet, electrically warmed to work the lotion into the skin, and bake-dry your polish.

If you are determined to slip sylph-like into your Autumn clothes, but are willing to give your figure only a daydream's worth of energy, you might take your re-proportion problems to the Elizabeth Arden Salon. There are passive reducing methods at the Arden Salon to which you need contribute nothing more than the body. For instance: the Ardena Wax Bath in which a fragrant blanket of wax melts away extra pounds, is followed by massage and a water-jet finish. Or the Passive Reducing Machine which does your exercising for you while you lie prone and happy. Electrical impulses flex the muscles, removing weight from any area. If in addition to a figure problem you are suffering from country-to-city jagged nerves, consider an Arden body massage—one hour of body sculpture that will leave you floating on air. 691 Fifth Avenue.

This might be a good time to mention a little beauty treatment that you can give yourself at home. Its basis is Dorothy Gray's Cleansing Grains and the possibility that your skin might be not-quite-perfect: oily or fine-textured and possibly suffering from blackheads. What you do: pour a little of the grainy cleanser in the palm of the hand, adding enough water to make a thick paste—then work into the face, concentrating on the area around the nose and chin. These little granules work away dirt and oil; in addition, give surface stimulation to the face. Follow with an ice-cold water rinse—put the treatment on a three- or four-day schedule for best results.

Dermetics proposes that the care of the scalp must be considered as part of the complexion program, for the scalp, like the skin, can only be fed by the blood stream. By this token, if you can bring a blush, as it were, to the scalp, increased circulation often will help normalize an excessively dry, flaky, or oily condition. Dermetics' three-part plan for hair and scalp: Scalp-Glo Lotion applied to the hair at half-inch intervals with fingers or orange stick—as soon as a pink glow appears in the scalp (this means increased circulation) you are ready for step 2: a Vegetable Oil Shampoo to leave the hair soft, scalp cool and clean. Step 3: after combing the hair, apply Hair Dress, working into the ends of the hair and over the coiffure. You should now be in good shape for a new permanent or a new short, softer coiffure. Dermetics Salon, 630 Fifth Ave.

Discovery at 30 Central Park South—The New School of Exercises, where Suzanne Krueger and Hortense Svevo have built a program of exercises to cover every need from pre-skiing litheness to post-pregnancy tightening-up. All classes (including children's posture sessions) are conducted in light airy rooms overlooking the Park, and we hear that two or three hours per week are enough to coordinate and control lazy muscles.

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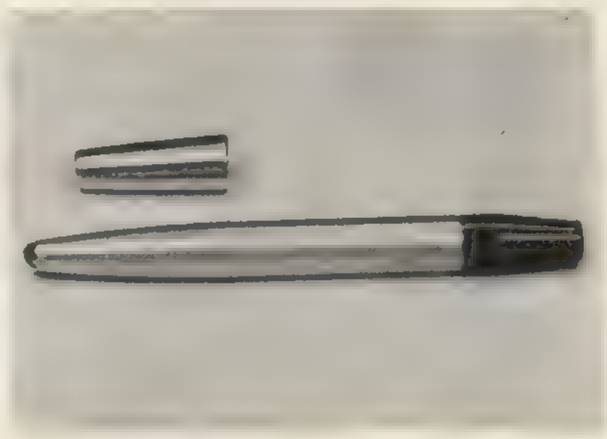
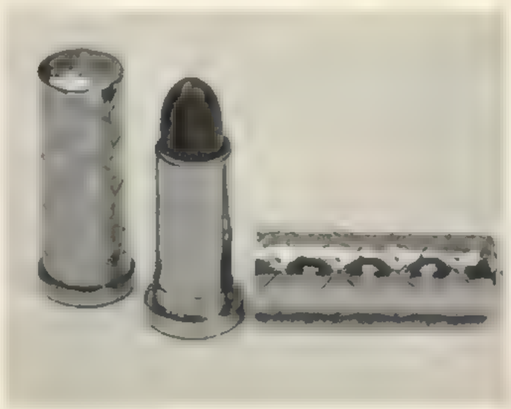
DISCOVERIES IN BEAUTY



For a smoother lipstick outline—Charmel's lipstick-like-a-pen that works on a ballpoint principle, holds a hidden supply of lanolin-rich colour in six different shades. Franklin Simon.

Tempest, Lucien Lelong's new perfume, portrays in fragrance the feeling of his current collection (see page 185). Lord & Taylor.

A quick splash of Barbara Gould's Rose Geranium Liquid Deodorant is fun as well as grooming. Altman.



Lady Esther's new Lipcolors have a wonderful way of not "piling up" or leaving a ring on your lips. The result of a radically different lip make-up formula. James McCreery.

Avon's Facial Mask is a quickly satisfying beauty ritual. Smooth it on—and relax while it goes to work.

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feminine, enchantingly yours—when
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U.N. MEANS PEOPLE

(Continued from page 176)

Capt. Coleridge became one of Churchill's staff officers, working in France until the fatal collapse of 1940 and then on the Combined Chiefs of Staff in London during the early and terrible blitzes. He has been to Yalta and most of the other big conferences; you probably saw him, unidentified, in the background of those group photographs. From 1941 through 1945, Captain Coleridge sat in vital huddles in Washington with the big Allied Brass; then, quite logically, was claimed by his Government for the job at U.N. Actually, he spends little time at Lake Success, since the British Delegation offices and the Military Staff Committee are both in New York. But when military questions come up before the Security Council, he can be recognized as the conspicuously personable Naval Officer in the U.K. section.

Mrs. Coleridge is no less fitted for her international role as a U.N. wife. While her father was Commander in Chief of the British Fleet in the Mediterranean, she acted virtually as hostess at the Admiralty at Malta. She remembers with an amusement not too clouded with nostalgia (for she likes her present existence) the twenty-eight "indoor" servants in that pre-war Malta establishment. For the past months she has been cook, bottle-washer, and vacuum-pusher in their New York flat, a fact which is no novelty to the American housewife but which can dispel any illusions about the luxury in which these "rich foreigners" live. Fortunately, the practicality of American life—"all those wonderful gadgets"—enchants Mrs. Coleridge. But the crux of the matter is that in almost every case (and the Coleridges are one), work at U.N. means a financial sacrifice for its most qualified members. You read in the papers about their "tax-free" incomes, their planned housing, their special immunities and privileges. But you do not read that these specially experienced people would probably be earning twice as much in private business, or that their salaries stretch no further than our own.

When the Coleridges were stationed in Washington, their two boys—now ten and five—lived with them; the house in Wesley Heights could hold them all. The apartment in New York can not. Their greatest sacrifice to the U.N. job has been the necessity of leaving the boys in England. The scale of rents in New York puts a large apartment beyond reach of their salary and allowance, especially since schooling for two must be added; and the British can not, of course, take private funds out of their country. So they must content themselves with a yearly family reunion in England until life for all four together is made possible here.

Being young, attractive, spirited, and very fond of America, the Coleridges have no problem finding friends. U.N. social functions occupy only one or two occasions a week. The rest of the time they see whom they like; and that means, largely Americans and largely informal Americans.

Mr. Harcharan Das Sikand and his beautiful wife are good omens for the future of free India. An Economic Affairs Officer at U.N., he was the most distinguished student in his class at Delhi University, where he got his M.A., leaving a trail of Inter-University Debate victories in his wake. The decorative Dr. Chander Sikand is an M.D. who got her degree from Lady Harding College at Delhi little more than a year ago, and spent six months as Assistant House Surgeon in a small hospital before coming here with her husband. The only indication that Dr. Sikand has not quite emerged from the chrysalis of Hindu femininity is her extreme shyness—dissipated only when her husband takes snapshots of her or when she shows her exquisite and numerous saris. In this last respect she has great travelling advantages over her Western sisters, as dozens of costumes went into the two suitcases allotted for their flight from India.

The Sikands share a large, ugly, rented house with another Hindu family. Although Dr. Sikand cooks, her husband is sufficiently Americanized to help with the dishes. An expansive, genial man, Mr. Sikand's adaptability to American life is spurred by a love of cars, radios, and chromium trim, and a sportive disposition in regard to tennis, hockey, and swimming.

Dr. Chander Sikand would like to become a pediatrician, and possibly go to Columbia University for further study. But first she must build up a resistance to such occidental horrors as subway rush hours and the maniacal pace of public life.

Mrs. P. C. Yu was cornered in a Port Washington garden feeding broccoli to a rabbit. Both the rabbit and the garden belonged to the American couple who own the house on whose top floor General Yu and his wife live. But so cordial is the relationship between owner and tenant that the Yus share both the duties and pleasures of home.

General Yu reached his position with the Military Staff Committee after arduous and exacting years. Thanks to the war in China which broke out the year of their marriage, the Yus have spent an aggregate of only three years together out of the ten since they were wed in Canton.

Both the Yus were born in Hong Kong, but their first meeting took place in formative years in England. At seventeen Madame Yu was sent to school at St. Leonards-on-Sea, while P. C., a little older, was coincidentally studying at Cambridge and at the Royal Academy at Woolwich, imbibing the science of artillery. Later he added Reason to Arms by getting a barrister's degree at the Temple. Not till both had returned to China, however, did they marry.

While her husband was commanding an anti-aircraft battery in

(Continued on page 229)

Red Cactus ...

The blue-touched splendor of flowering cacti caught in radiant color . . . to enhance the charm of a brunette . . . to be worn with black, white and all shades of blue, wine and grey.

RED CACTUS Lip Pencil, 1.25, 1.75, 2.00, 2.50
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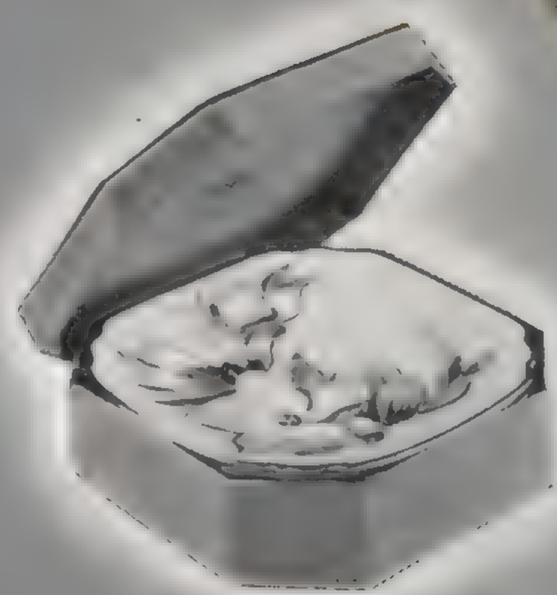

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U.N. MEANS PEOPLE

(Continued from page 224)

Canton in the early days of carnage, Madame Yu had a baby boy. After months with no news of her husband, he turned up at the Chinese Staff College in Chungking, where he brushed up on the art of war under the leadership of General Ho (now head of the Chinese Military Mission to U.N.) before setting out against the Japanese with his own regiment.

After continual vicissitudes in the lives of both, Madame Yu—leaving her child with her husband's parents in Hong Kong—finally managed to reach her husband in southern Kwantung province in 1941.

P. C. Yu was then called by General Ho to be his aide at Chungking; a relationship responsible, four years later, for the fact that the General is now with his former superior on the staff of U.N.

The Yus found their little top-floor flat in Port Washington through the efforts of their own Delegation. It is near Lake Success, but actually General Yu spends most of his time either at the Military Staff offices in New York or out at the sort of "summer seat" of his Delegation on an estate called Harbor Acres. Here the Chinese members work and live in close harmony, alternating meetings with swims in the pool, ping-pong, bridge, golf, and meals. General Ho is an ardent sportsman.

Madame Yu joins this group from time to time, but shares the chores of the household with her landlord friends, sews her own Chinese dresses, and occasionally cooks Chinese rice dishes. Chinese foods are unavailable at Port Washington, but sometimes the Yus and their friends can remind themselves of native delights at the Chungking Royal in Hempstead.

Madame Yu plays the piano (for herself only, she insists) and is learning to drive a car. "Everyone is so kind to us here!" she says; as if that were a matter for surprise.

The name Raja Faris Howrani has appeared in print before. Some months ago the New York papers wrote him up as the man who had marshalled his fellow passengers on a train from Chicago towards raising a fund for a negro porter—a young man who may have saved their lives by noticing sparks in the under-carriage of their car and pulling the emergency brake. At any rate, Mr. Howrani was the leading spirit; and it grieved him that he had been described as a Syrian merchant instead of what he is: Chief of Near, Middle, and Far Eastern Section of External Services of the Department of Public Information in the U.N. Secretariat.

A native of Damascus, Syria, Mr. Howrani has a B.A. from the University of Michigan and an M.A. in Education from Columbia. His charm, however, is a native product. So is the superb Turkish coffee served in their house, double-roasted with a touch of cardamon; and the hollow Syrian loaf baked at home.

Mr. and Mrs. Howrani live with their two children in a rented furnished house in Jamaica. (Jamaica and two children seem to be a U.N. pattern.) Their seven-year-old daughter is called Maha—which means gazelle and The Beautiful-Eyed Woman. Their son, two-and-a-half, is Rabie—the word for spring. Mrs. Howrani comes from Beirut, where she learned English at the American School for Girls. Two things in particular surprise her: American astonishment at the fact that foreigners can speak English; and the dearth, in her opinion, of fresh fruit!

The Howranis' neighbours are fascinated by the children's costumes, which, however, are worn only to "dress up." Mr. Howrani's Arab dress, a gift from Emir Feisal, was also worn especially for Vogue's photographer, as Damascans ordinarily wear Western clothes.

The Count and Countess François de Rose, due possibly to their own magnetism and energy, seem destined for felicity and success. De Rose, a handsome, fair Frenchman who could be taken for an Englishman, pipe and all, is on the French Atomic Energy Commission after years as a career diplomat. His post as Secretary at the French Embassy in London gave way perforce to three years of war in North Africa as a liaison officer, followed by one year of invasion in Europe. In 1945, de Rose was called to Rome as Counsellor of his Embassy, under Ambassador Parodi. When Parodi was appointed French Delegate to the U.N. eight months later, he promptly took his Counsellor and friend along.

"It was very gay, very social, in Rome," says Madame de Rose, "but this—this is a much larger life than the diplomatic one. This has everything—all kinds of people, all the best minds. And everybody is really working towards something." Her enthusiasm for "their" job is boundless and infectious. Actually she is perfectly fitted for it not only socially but professionally, since she studied at the *École des Sciences Politiques* in Paris, the school for diplomacy in which her husband was trained, and where—quite naturally—they met.

Her previous education is almost nineteenth-century in its emphasis on the "accomplishments." A series of tutors in orthodox forms of learning was followed by training in art and in music, for which Yvonne de Rose has a real passion. She studied violin for nine years, and used to play a great deal of chamber music before her children and her husband's job claimed all her days.

She points at her two little daughters, three years and eight months, as object lessons in environment. The older girl, born in Rabat, has the thin, precocious, great-eyed look of the European child deprived by war of the right nourishment. Her "American" baby is rosy and bursting with vitamins.

Their winter home is a furnished duplex on Park Avenue inherited from departed French friends, grand, but ugly through no fault of

(Continued on page 230)

U.N. MEANS PEOPLE

(Continued from page 229)

the de Roses. Their proverbial luck was even more apparent in their summer house: an eighteenth-century house in Locust Valley set among sweeping reaches of lawn. In the house with them lived Nicolas Lawford, counsellor to the British Delegation of U.N.; in the cottage next door lived the French Consul General. M. de Chancel, and his wife. After seven at night the de Rose establishment is never empty of people. British and American scientists, members of other missions and nations, Long Island friends.

One reason why they are able to enjoy the luxury of guests and the good life on their U.N. salary is that they were allowed to bring over with them their Swedish chef and their French nurse. "Without them," sighs Madame de Rose. "I would be lost." One might agree; if it were not so evident that this small and charming female dynamo would not be lost anywhere, under any circumstance.

The street on which Mr. and Mrs. Karel Naprstek of Czechoslovakia live in Jamaica is in itself a small United Nations. Next door live Mr. and Mrs. Ustin, respectively Russian and Irish, on the other side are Mr. and Mrs. Seifert, Germans, farther on are a Swiss couple, Honniger, next door to them are a prolific Italian couple, and beyond them some Cubans. They all had a community picnic last month in the back yard where the garages are, augmented by a Polish family, a half-Czech family and some more Italians. The Naprsteks said it was a great success and the hot dogs were fine.

Mr. Naprstek is in the Secretariat as Chief of Opinion Survey. His background includes schooling in Prague, the London School of Economics and the Sorbonne: foreign correspondence for one Czech and two Viennese papers; and, after the Anschluss suppressed his Viennese papers, work at Geneva as Press Attaché to the Czech Delegation at the League of Nations. There he met his wife-to-be. The only way Mr. Naprstek managed to escape shipment to Germany for forced labor after his return to Prague during the war was by getting a small white-collar job in the building trade.

In 1946 Naprstek came to the United Nations, followed shortly by his wife, their two little girls, a lot of furniture, and their plump governess who, oddly enough (for the name is rare), is called Naprstek and is no relation. Milada, the nurse, smiles constantly, and one would never guess that her father was shot by the Germans for being in short-wave communication with London.

Both Naprstek girls, Paula, six, and Ludmilla, four, speak English, and their father is enchanted at picking up new words from them, like *lollypop*, the latest.

Brian Meredith, Canadian, Senior Radio Officer on U.N., sees that the network relations between U.N. and most of the world proceed with efficiency. His wife Elizabeth, also Canadian, sees that he is fed and that their twins are kept out of trouble. His past life was a logical preparation for his present job.

Meredith started out as cub reporter on the Ottawa *Journal*. After being Press Representative of the Canadian Pacific Railroad, he jumped to associate editorships on Canadian magazines, ran club house organs, edited ski annuals and delivered himself of a successful book called *Escape on Skis*. Then he tried fresh fields in England, writing for British, Canadian, and U. S. periodicals and giving talks on the BBC.

Just before the war the BBC took him on their overseas services staff. Commissioned a Major in the Canadian Army in 1940, and still in England, he was charged with the Army's radio relations in Western Europe and Italy. For his work he was decorated with the M.B.E., member of the British Empire.

The U.N. Post in 1946 was a natural consequence. In helping to see that the factual message of U.N. is broadcast to the world in every possible tongue, the urgent need for global unity is borne in upon him, and he works with an almost missionary zeal towards that end.

His tall and comely wife can match his career for versatility and competence. Hers started with taking a science degree in Reading University in England, continued as Junior Lecturer in Biology at the University of Alberta for two years, then changed course and country when she became Executive Secretary of the Ski Club in Great Britain. There she met and married Meredith, but war stopped all thoughts of domestic relaxation. She became billeting officer in a tiny village, evacuating women and children from London with such conspicuous skill that she was appointed Executive Secretary of the Canadian Red Cross in London, broadcasting to Canada at the same time.

After time out for the production of twins, Mrs. Meredith was appointed to the Administrative Staff of the American Red Cross, where she was responsible for the lives and labors of hundreds of Red Cross personnel working at about 400 clubs in the British Isles. The job, in her words, was "rather like helping to run a colossal chain of hotels under hopeless conditions."

The year 1946 saw her back in America and eventually in the village of Oyster Bay, where the Meredith family now lives. Finding no place which they could afford to rent, they finally acquired a house which they could not afford to buy and do not particularly admire.

The twins go to public school in winter, but in summer and holidays they are very much in evidence; and Mrs. Meredith is inclined to think that handling a thousand Red Cross Workers was pie compared to twin-raising. Occasionally she looks wistfully at her typewriter and envies her husband's simple preoccupation with the whole world.

ROOM FOR TWO

(Continued from page 218)

Tailored corduroy spreads, about $35. Box spring and mattress, a set, $59. The gingham bolsters are each $35. Black lacquer coffee table, about $80. End tables, $45 (also come in green lacquer). Edward Stevens' gouache, "The Chinese Duck": Weyhe Gallery.

KERTESZ

The armchair, in muslin, $110 (9 yards of 36" corduroy required). Two rugs, 9' x 12' in Mallinson's cotton twist, are $64 each. The ironstone china: large dish, $25. Small dish, about $20.

The dining table doubles for studying, games, is $75. (Night table doubles as filing cabinet under table.) The black lacquer chairs upholstered in Chinese red, $40. The chests: $98 each. Bertoia abstract: from the Nierendorf Gallery. Furnishings for the apartment are at Altman, will be shown there after October sixth.

Another outstanding "Favorite", putting its softly draped front forward. Extra fashion interest is found in the gold-banded ornaments at either side, catching the handle to the roomy bag. In black or brown broadcloth; black, brown or wine calf-grained Vinylite.

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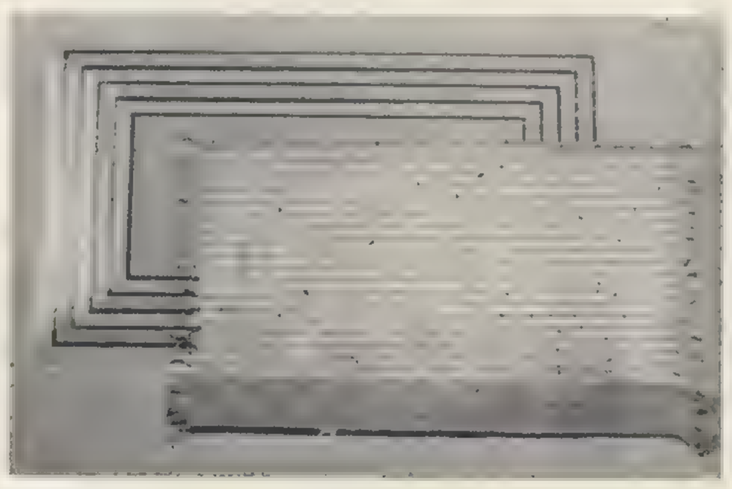
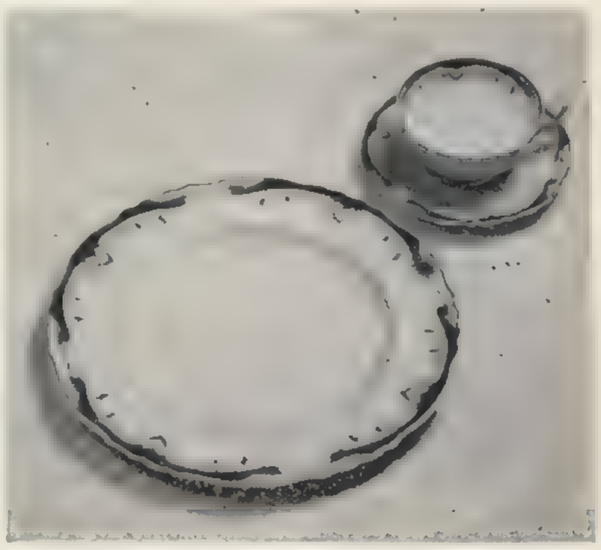
ROOM FOR TWO

Gorham's "Old French" flatware. Each place setting, $24. Things on these two pages from Altman.



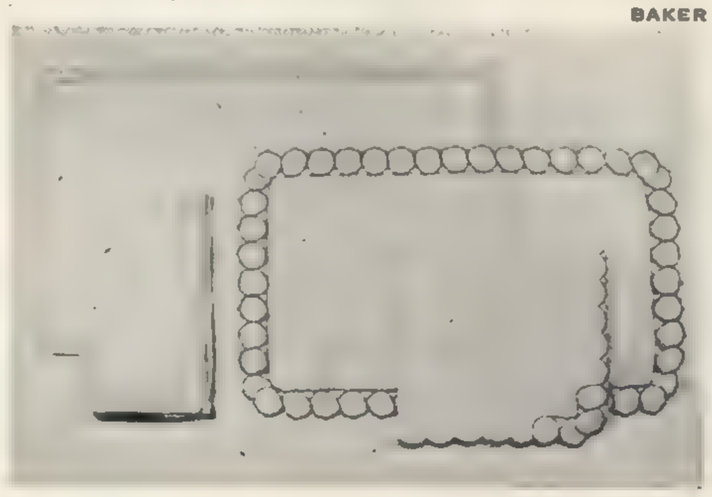
Lucite place mats: $2 each. Crocheted Cellophane mats, $.50 each. These are useful for all meals, even for informal dinners or Sunday suppers.



Syracuse china in the "Radcliffe" pattern. A ninety-four piece set, for twelve, is $138, may be compiled gradually.

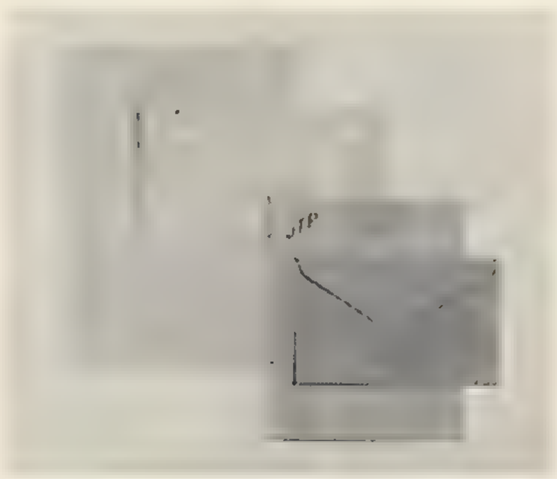
The goblets are Fostoria's crystal, in the "Holly" pattern. They are $21 a dozen.

BAKER



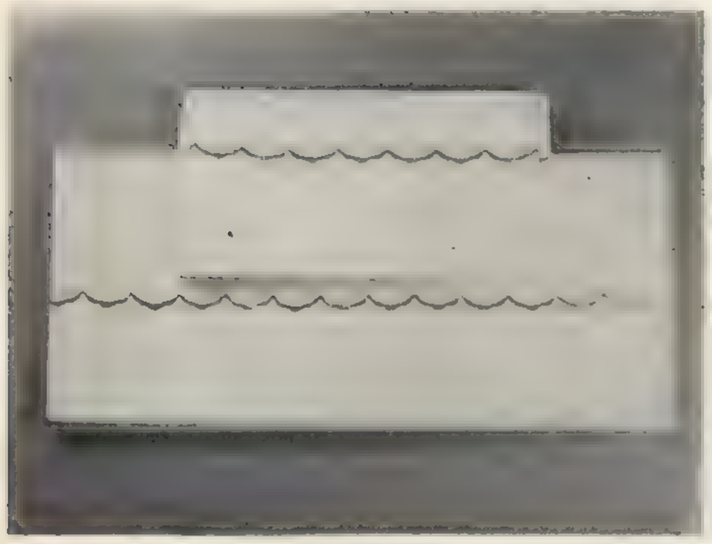
A seventeen-piece set of linen place mats is $25. The seventeen-piece set of organdie place mats is $40. Both good for tray suppers.

ROOM FOR TWO



Eaton's Foreign Mail paper: 100 sheets are $.85; 50 envelopes: $.90. 150 correspondence cards: $1.75.

North Star's "Zephyr" blankets, $28 each. Two pairs, along with comforters, a safe estimate.



Utica's Beauticale sheets and pillowcases to match, scalloped at the edges. The sheets are $5.20 each. The pillowcases are $1.45 each.

Criss-crossed Martex towels: bath towels, $29 a dozen; hand towels, $13 a dozen. The wash cloths, $5 a dozen.

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From London—collar news: Angèle Delanghe's waist-tight coat, with a flared, pleated skirt, the neck close-closed by cross-over tabs. Of grey tweed, with lilac undertones. At Marshall Field.

From London—bodice news: Molyneux's shadow grey crêpe tweed dress. Twisted folds wrap bodice, become a waist sash. Morgan's of Canada; Villa Zigmund copy, Gunther.

DAY AND EVENING

From London—two-way news: Hardy Amies' full flare of coat to button back—for a show of satin lining; to wear wrapped over. Yorkshire tweed with Persian lamb. At Hudson's.

COFFIN

From London—trouser news: Hardy Amies' slacks of blue corduroy velveteen. The wool blouse necktied with a silver encrusted bow; the jacket, rust-red velveteen. Marshall Field.

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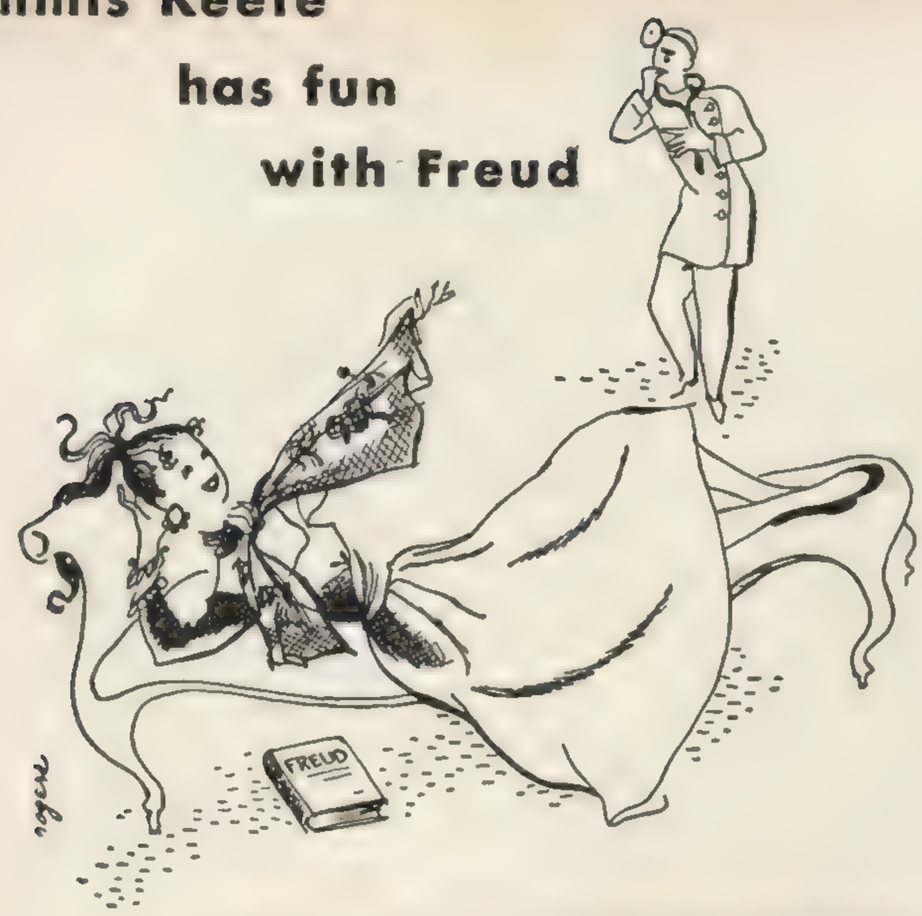
Tammis Keefe has fun with Freud



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VOGUE DESIGNS

Above: *To make in plaid, a suit that travels from city to country. The short jacket fits closely, emphasizes curved hips, a full swing of skirt gathered in large pleats. No. 6204.*

Opposite: *A city suit, good background for your own city supplements. Under the big hat, a slim, long-line jacket with turn-up collar, hip flaps front and back for a rounded-out shape. The skirt is a flat shape, pipe-thin. No. S-4811.*

For back views, sizes, see page 255.

FOR DRESSMAKING

Multiplied this year—the virtues of the suit. Added this year (for a fall wardrobe)—more suits than ever. Here, two for you to make yourself or have made, each in itself a costume, each jacket and skirt with a separate, interchangeable life of its own. Paired with a collection of sweater and blouse accessories, suits this year double their value twice and again, may become a whole closet-full of fall and winter things-to-wear.

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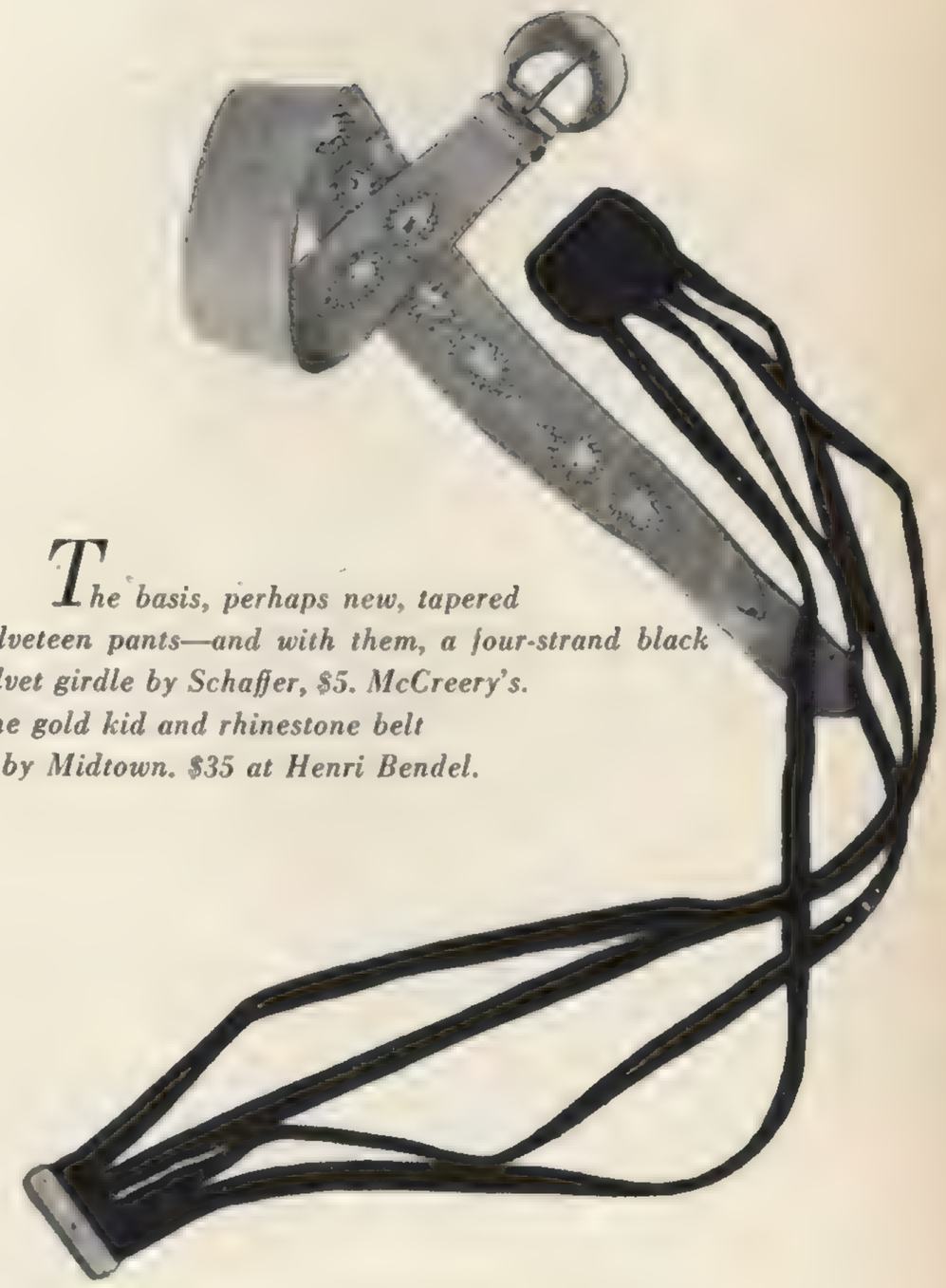
FOR DINNER



The basis, perhaps new, tapered velveteen pants—and with them, a four-strand black velvet girdle by Schaffer, $5. McCreery's. The gold kid and rhinestone belt is by Midtown. $35 at Henri Bendel.

Flat wedge shoe (below) of dull rayon crêpe, at Saks Fifth Avenue. A long gold lamé ascot, to wear with, or instead of, a necklace. $10 at Henri Bendel. A long, long rope of gilt beads to wrap, to knot. By Coro; $2 plus tax, at Saks 34th. A green and gold plated minaudiere, by Evans. $25 plus tax, at Saks Fifth.

HERBERT MATT

AT HOME

The basis, perhaps a long woollen or velveteen skirt. With it, flat leopard shoe soft as socks, by Evins, to order at Neiman-Marcus. To wind: a chain of jingling brass coins by Coro. $8, at Altman. A thin strap of gold metallic-thread braid, to wrap as a belt, many times. At McCreery's. Taupe velveteen belt with cut steel and rhinestones. By Midtown. $30, at Bergdorf Goodman.

Black rayon velvet bootee. By Evins. To order at Neiman-Marcus. A seven-strand gold-plated chain necklace—to wear by itself, or with a chain of coins. By Coro. $8 plus tax. At Saks 34th.

B W H MFG. CO

ZERO KING SPORTSWEAR

Handsome Couple

in wind, rain, snow

Just-alikes! Perfect now for football spectating, marvelous in stormy weather. By Zero King, those pros of sportswear—of Leewood 100% all-wool serge. Fully lined (body and sleeves) with snug pile, collared with finest mouton. Both belted in back—with inverted pleat for that extra-neat look. Tan only. Her coat, sizes 10 to 20. His coat, sizes 36 to 46. Each, about $90. Same styles in all-wool covert in tan or green. Each, about $90. at better stores or write:

B. W. HARRIS MFG. CO., PARK SQUARE, ST. PAUL, MINN.

TREO Corseting

EVENING ADDENDA

With pink kid gloves, crinkled down: one or even two of these four small purses of black rayon satin: a plain box shape; gilt-framed; rhinestone-spattered; paved with gilt beads. Gloves by Ireland, $15, Lord & Taylor. Bags by Milch; from $8* to $13*. Bergdorf Goodman.

HERBERT MATTER

Pearls, in the evening, might be back-to-front; a rope down the back, as thick and long as a child's braid of hair. You might strand them high, like a choker, catch them at the nape of your neck with your own jewel. 120 inches of pearl beads by Coro, $20*; Bergdorf Goodman.

*PLUS TAX

DISCOVERIES IN BEAUTY

BAKER

What's new in colour—Helena Rubinstein's Lipstick Fourcast, portable worked-out-beforehand plan for you to carry in a handsome plastic case. Lipstick Fourcast makes sure that your lipstick harmonizes with your costume of the moment. How: by banding each of four lipstick cases with its costume colour counterparts so that you simply reach for the case with the band of colour you are dressed in. Further specialization: the four lipstick shades vary for Blondes, Brunettes, Redheads, Medium-browns, and Silver-greys.

MOST COMFORTABLE GLOVES IN THE WORLD

*Finger Free

for men and women

The Vanguard, in finest deer, cape, pig and mocha. Tyseam sewn with silk. Priced from $8.50 to $14.50. Finger Free, of course.

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FINE GLOVES SINCE 1854

DESIGNED BY MERRY HULL

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FASHION-RIGHT in TOWNWEAR'S New Fall Colors. Tans and Browns...and the new, subtle shades of black and gray.

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THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for Sixty Years
PROVIDENCE 7, RHODE ISLAND

UP ON CENTRAL PARK

(Continued from page 196)

the hotel—Colonel in the United States Army and, I think, the oldest of American paratroop officers.

Actually, the Plaza is observing not its fortieth but its fifty-seventh anniversary—on the same ground and under the same name, if not in the same domicile.

The social implications of the hotel's celebration—what with receptions, banquets, fashion fêtes, musicales, a horse-show breakfast, and an Anniversary Ball—all serve to indicate certain curious changes in the social life of New York during the past sixty years, particularly with respect to the birth, growth, and final blooming of the American Hotel viewed not as a depot for the dispensing of food and shelter but as a lively and veritable social citadel.

THE OLD PLAZA—1890

The old Plaza, like the new—extended for two hundred feet on Fifth Avenue, and a little less on 58th and 59th Streets; it was six stories high and built of red brick at the then (1890) unbelievable cost of $3,000,000. It boasted of 397 rooms, as against the 1,004 rooms in the present, twenty-three-story edifice which, to complete our statistics, was built of yellow brick and opened on September 29, 1907, after an expenditure of $12,500,000.

The senior hotel—spacious, orderly, and inhabited by people of dignity and position—had been erected on the site of what, twenty years earlier, had been New York's most fashionable Skating Club, the water for which was for the most part drawn from what is now the little boat pond in Central Park, directly across from the Hotel on 59th Street.

The old hotel, bent on breaking down the social prejudices against hotels—then a fixed dementia among Americans—began, a little tentatively, knocking at the doors of society. For all its stained glass, coloured mosaics, faded tapestries, and columns of onyx, it was the first New York hotel to offer fashionable people the sort of rooms, service, cuisine, and wine cellar which, in that simple and fragrant era, made formal entertaining possible.

SOCIETY IN THE EARLY NINETIES

The simplicity and peace of life, in 1890 (when I had reached the advanced age of eighteen and had acquired my first dinner jacket) is indicated by the fact that nowhere in America was there such a thing as a radio, automobile, airplane, golf course, subway, cabaret, beauty parlour, wireless telegraph, moving picture, tabloid paper, game of bridge, or a divorce among well-bred people. Nor, for the matter of that, did ladies ever smoke, or enter any kind of business, or see such a sight as a cocktail served in a private house.

The aristocratic element of society still lived in the region of Washington Square or lower Fifth Avenue; Tiffany's was on Union Square; Park Avenue was a narrow smoke-laden thoroughfare known as Fourth Avenue; no shops marred the beauty of Fifth Avenue with its miles of stoops and little plots of grass and flowers; Central Park was the daily scene of archery and croquet parties; old ladies, on New Year's Day, hung little baskets on their doorbells, in which their friends might deposit cards of greeting; chaperones were not only morbidly vigilant, but everywhere on hand; the best theatre tickets sold for $1.50; a table d'hôte dinner could, as I well remember, be had for seventy-five cents (and even—at old Marias, on 12th Street—for fifty); good butlers were paid eighty dollars a month and footmen thirty-five; and, as a final index to the almost Arcadian texture of the time, smart society was still so small and compact a body that a single austere and portentous lady—Mrs. William Astor—could rule it with a rod of iron from a brownstone fastness as far uptown as 34th Street.

OPENING OF THE PLAZA

That the social prejudices against hotels had been pretty effectually overcome is indicated by the fact that when the new Plaza opened, on October 1, 1907, with a fanfare comparable to that attending its present birthday, the first names inscribed in its register were those of Mr. and Mrs. Alfred G. Vanderbilt, who, on a yearly lease, were to occupy rooms 521 to 529. The Vanderbilt signatures were followed by those of Mr. and Mrs. James Henry Smith, the George J. Goulds, the Oliver Harrimans, and three colourful figures in the country's financial life at that time—John W. ("Bet you a million") Gates, C. K. G. Billings, and John Drake. Mr. Gates, true to his reputation for prodigality, was to pay an annual rental of $35,000 for his rooms; Mr. Smith's disbursement was to be only $30,000; Mr. Vanderbilt's, Mr. Harriman's, and Mr. Gould's a mere $25,000, while the quarters of Mr. Billings and Mr. Drake were of so mean an order that they rented for no more than $20,000—or, practically, nothing.

The listing here of those names, with their obvious social implications, is done deliberately and in order to indicate the marked social advances made by American hotels, in 1907, since the beginning of the '90's. It might for the same reason be added that at the initial banquet of the new hotel, tables were occupied by such ranking personages as Mr. and Mrs. Theodore Havemeyer, General Horace Porter, Mr. and Mrs. R. Livingston Beeckman, Mr. John Wanamaker, Mr. and Mrs. Philip D. Armour, Mr. and Mrs. Ogden Mills, and Mr. Truman Newberry, then Secretary of the Navy.

My own surmise would be that many of the Plaza's early guests had been attracted to it by reason of the presence there of Frederick Sterry, its manager, since he was a man of great character and ability and for many years continued to radiate kindness and goodwill among an endless circle of friends. It might be added that, at

(Continued on page 243)

UP ON CENTRAL PARK

(Continued from page 242)

the very beginning, Sterry, in order to make his managerial tasks less onerous, was astute enough to engage a young assistant—Lucius Boomer by name—who later became the undisputed overlord of the Waldorf-Astoria and whose familiar figure has lately, and most regrettably, vanished from the earthly scene.

It was fourteen years before the opening of the new Plaza, and three years after that of the old, that a towering structure—the Waldorf—was erected by William Waldorf Astor (the father of the present Lord Astor), on the site of his mother's brownstone house at Fifth Avenue and 33rd Street—and next to that of his uncle, William Astor.

Waldorf Astor, who, mistreated, as he thought, in America, migrated to England, immediately after the Waldorf had been opened, and was made a Viscount there in 1917. But he was so much a man of the world and so completely a master of the various arts of entertaining that the Waldorf soon became, thanks to his bold vision, lavish expenditure and extremely skillful planning, the most widely known among the American hotels of the time.

THE ARRIVAL OF THE ASTORIA

It was in 1897 that the Waldorf was followed by its sister, the Astoria, the hotel erected at 34th Street and Fifth Avenue, by John Jacob Astor, a cousin of Waldorf's and the father of the present Vincent, who is the owner of the Hotel St. Regis, at 55th Street. The Astoria, it might be added, was the scene—two days before its formal opening—of the great and still widely discussed Bradley Martin fancy dress ball.

The first cousins—William Waldorf and John Jacob—whose two hotels occupied the precise site of the present Empire State Building, had been born with more than a trace of hotel blood in their veins, since it was their great-grandfather, the original John Jacob, who, in 1834, at a cost of $500,000, had built the old Astor House, the first of New York's modern palatial hotels, which, for so many decades, and until 1913, occupied the block on Broadway between Barclay and Vesey Streets.

It should, perhaps, be made clear that the social début of the American hotel—with the first bow of the old Plaza, in 1890—had, by a scant year, been preceded in England where, late in 1889, the Savoy (still so great a London caravansary) made its first and prodigious success, thanks in great part to César Ritz, a managerial genius who was then known as "The Swiss with a Midas touch," and is still conceded the greatest figure in hotel history.

(Continued on page 244)

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Do you know how wonderfully the hormones in Endocreme can help most women recapture loveliness for ageing, over-dry face and throat skin?

Endocreme alone contains Activol (Endocreme's approved estrogenic hormones). Absorbed by the skin, it actually helps restore normal growth to ageing cells and tissue, helps the skin regain its freshness, firmness, smoothness, "Spring Flower" beauty and youthful charm.

If your face and throat skin is showing signs of dryness, roughness, becoming lined and faded, it's wise to start with Endocreme at once. Many receive its flattering and unduplicated benefits as quickly as in 30 days.

Why don't you, too, try Endocreme, the modern, "beneath-the-surface-acting" face cream, to recapture, or retain, that youthful look? On sale at better beauty counters since 1937. One month's supply only $3.50 (plus tax).

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HIRESTRA LABORATORIES, INC., 487 PARK AVE., NEW YORK 22, N.Y.

UP ON CENTRAL PARK

(Continued from page 243)

Earlier in that year, Ritz had accepted an offer from a group of English investors headed by Richard d'Oyly Carte, the manager of the Gilbert and Sullivan operas (then playing at the Savoy Theatre), to leave his hotels in San Remo, Lucerne, Mentone, and Monte Carlo and take over the management of the newly built Savoy on the water side of the Strand overlooking the Thames.

Aided a good deal by his attractive wife, by having engaged Auguste Escoffier, the most renowned of modern chefs, as his *maître de cuisine*, and greatly encouraged by the Prince of Wales (in 1900 to become King Edward VII), Ritz not only made the Savoy successful and famous but a popular and attractive social centre as well.

THE OLD SAVOY IN 1890

It was at the Savoy that a flow of elaborate dinners and suppers were given by such dignitaries as the Shah of Persia, the King of Greece, the Crown Prince of Denmark, the Duke of Connaught, Lord Derby, Cecil Rhodes, and the Duc d-Orleans, and there, too, that such indisputable lions of the opera and theatre as Arthur Sullivan, William S. Gilbert (both of whom were stockholders in the hotel), Emma Eames, and the two de Reszkes (Jean and Edouard), Adelina Patti, Nellie Melba, Lillie Langtry, Sarah Bernhardt, Henry Irving, Ellen Terry, and Beerbohm Tree habitually gathered for their midnight suppers.

Not satisfied with the *coup* which he had scored at the Savoy, César Ritz went on to register similar social successes first at Claridge's in Brook Street, Grosvenor Square and, later on, at an impressive chain of hotels named in his honor, and still bright ornaments in half a dozen capitals of the world, particularly in Paris, where the Ritz is still, I should say, the best-known hotel in Europe.

It was at the Savoy, in 1890, that smart Londoners first began dining in a public hotel in evening dress. And here I might add that for the first view of just such a spectacle New York was forced to wait until 1898, when Mrs. Stuyvesant Fish, Mrs. John R. Drexel, and Mrs. George J. Gould, on a cold winter evening, paraded themselves into the Palm Room at the old Waldorf (a hostelry then five years old), the three ladies without hats and in décolleté, and their cavaliers in tail coats and white ties. If Buffalo Bill and his Deadwood Coach, or P. T. Barnum's elephants, or Diamond Jim Brady and the Can-Can girls from Koster and Bials had marched into that little Palm Room, New York society could hardly have been brought more sharply to its feet.

I might once more explain that even as late as 1893, when the Waldorf first appeared on the scene, well-bred New Yorkers never entertained —whether for luncheons, dinners, receptions, musicales, or coming-out parties—save in their own houses, and that even with respect to balls there were a score of hostesses who in New York regularly gave dances in their own ballrooms; hostesses, for example, such as Mrs. John Jacob Astor, Mrs. W. K. Vanderbilt, Mrs. Elbridge T. Gerry, Mrs. William D. Sloane, Mrs. Ogden Goelet, Mrs. Whitelaw Reid, Mrs. Ogden Mills, Mrs. H. P. Whitney, Mrs. Orme Wilson, Mrs. H. McK. Twombly, Mrs. Cornelius Vanderbilt, all of whom, one by one, and because of mounting taxes, and the social encroachments of the great hotels, dismantled their ballrooms, scrapped their gold chairs, and retired—discreetly and dejectedly—into their ornate and resounding shells.

DELMONICO'S BALLROOM

But, aside from the great balls that were given in private houses, there were of course various subscription dances some of which—particularly the Patriarchs and Assemblies —were affairs of the greatest elegance, with origins as remote as the early days of the seventies.

But such dances were invariably held, not in the hotels, but in the gold-and-white ballroom on the second floor of Delmonico's Restaurant at 26th Street and Fifth Avenue; and if not there, then in the ballroom at the old Madison Square Garden, a great room designed by Stanford White, and an enchanting background for the younger and less formalized dances of the day.

Before closing these scattered notes, a word or two should be said —particularly for the benefit of New York readers—concerning the *site* of the Plaza, for it would be difficult to think of a more commandingly or attractively situated hotel. But the charm of its present setting was not always so great, for, as late as 1907, when the new hotel opened, the gay little *piazzetta*, which now faces it to the east, was no more than a depressing expanse of asphalt and curbing.

But, in 1908, the task of creating the present so green and smiling oasis at the entrance to Central Park was entrusted to Thomas Hastings —the architect of the New York Public Library—whose task it became to produce a really attractive city square from a number of scattered and seemingly unrelated elements. He had, first of all, to find a place for the circular fountain now flowing, a little uncertainly, at 58th Street, a work paid for out of funds bequeathed to the city by Joseph Pulitzer.

The architect had also to make room for Augustus Saint Gaudens' statue of General Sherman, which had long been ineffectively placed a full block north of its present resting place. Similarly, it was necessary to make allowances for the new cross-town subway, under 59th Street, as well as to plan a new and effective entrance to Central Park.

It was the happy combination of those really unrelated elements that not only gave gayety and colour to the little *piazzetta*, but has so well served, and for thirty years, as a monument to the vision and inspired taste of the architect himself.

DISCOVERIES IN BEAUTY

Werner of Switzerland, 608 Fifth Avenue, advocates the new shorter, softer look for hair, and we think his interpretation (above) deserves more than a quick look-see: with hair that just touched the nape of the neck, Mr. Werner coaxed gentle dip-swirls over the ears, created a fine, soft basis for what follows in this year's autumn hats.

IN FASHION

IN FORM

IN COMFORT IN.....

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Leopard bag, big, soft country alternative to the city's bag-in-hand. This is made of a whole leopard skin, hangs over your shoulder from the leopard's tail. $175, plus tax. From Phelps.

"ETERNAL SUMMER . . ."

(Continued from page 195)

of St. Croix to the town of Christiansted. "That's a mongoose; this island's overrun with them."

"I thought they were tropical," I said. "India, you know, and Kipling—to catch snakes."

He laughed again. "Don't forget this island's less than twenty degrees from the equator, though you would never think it because of the trade wind. The mongoose was brought here in the old days to kill rats rather than snakes—there aren't many snakes on the Islands—and they throve and multiplied, and now kill birds and chickens—quite a nuisance. Now, here," he said, pointing up to the left, "is one of the plantation houses that was burnt in the rebellion two hundred years ago. Most never were rebuilt, and the natives never lived in them for fear of ghosts.

"You know, there were rebellions all over the Islands between 1700 and 1800 or a little later, but the early one on St. Croix was especially bad, because the slaves here were very tough. Although most of the slaves came from small weak tribes on the West Coast of Africa, there was once a tribal war between two strong tribes, and about 30,000 of the losers were sold to the slave traders and brought over here. Amina, I think, was their tribal name. They were used to enslaving other blacks, and didn't like finding themselves enslaved instead. They were tough fighting people. The laws about slaves on the islands were terribly harsh: if a slave learned to write, they cut his hand off, and if they caught a run-away, they cut his leg off, and other things worse than that. The Amina wouldn't stand for it, and revolted simultaneously all over the island. Forty-four out of forty-nine plantations were burnt and the owners massacred. Today they are only names on the map, quaint names like Fanny's Fancy, Lower Love and Upper Love, Eliza's Retreat, Slob, Anna's Hope, Work and Rest. Mostly English names, although the Danes owned the Islands for two hundred years until we bought them about thirty years ago, to protect the Panama Canal. We paid nearly three times as much for the Islands as we did for Alaska: $25,000,000—more than $125,000 per square mile and most of it unfertile. There's a shortage of water everywhere, no springs or artesian wells. It was a darn good thing we had it, as the place might have been a nest of German submarines in this war. Perhaps you saw those big bare patches on the hillsides at St. Thomas: they're water-catchments for rain. All the water we use comes from rain-water which everyone drains off his roof into cisterns, plus, as I said, the big catchments."

"Yes," I said, "they have them in Bermuda."

(Continued on page 248)

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Four ounces, $1.00
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See how a fingertipful of Lustre-Creme Shampoo bursts into heaps of fragrant lather. See how tempting it leaves your hair! Not dried—not dulled—not unruly—but silken soft, responsive, sparkling as if you'd given it a hard brushing.

Lustre-Creme Shampoo

Kay Daumit, Inc. (Successor), 919 N. Michigan Ave., Chicago, Ill.

"ETERNAL SUMMER . . ."

(Continued from page 247)

"All these islands need them," he continued, "and lots of other things. Better roads and more hotels. The bays here are superb, the finest sand in the world, sheltered by trees, no mosquitoes...and quite empty."

ST. JOHN.

"They called this Sir Francis Drake's Channel," said the skipper, as we jogged along the northern coast of St. John's in a converted Chesapeake oyster boat at eight knots an hour. "He sailed through here three and a half centuries ago to cut off the Spanish galleons from Cuba and San Domingo, and sacked the towns of the Islands and the North Coast of South America, to loot the 'Spanish Main.' I used to think 'Spanish *Main*' meant the sea—'afloat on the bounding *main*'—but someone once told me it really meant the mainland of South America or Cuba, which must have seemed like a continent compared to these islands. Of course, there aren't 11,000 of them, if you lump the American and British Virgins all together, but there must be many hundreds, mostly uninhabited.

"Look at these bays, one after another, yet hardly a building anywhere, except the big round towers like that one which were the sugar mills of the old plantations. And on the southern coast, there's a bigger and better harbour than in St. Thomas, almost undeveloped, with a few score native inhabitants who live by fishing and scratching the soil."

"Were there many plantations here?" I asked. "It looks quite desolate. But the hills are covered with trees, and some of these ravines are dense and green with verdure."

"Oh, yes, plenty in the old days, when the price of sugar was high and they had slaves to cultivate the cane. But this section was harassed by pirates and buccaneers. If you stay long in St. Thomas, you'll have people coming to you with maps about buried treasure; half the bars are full of them."

"There *is* a story," he said, "which I'm inclined to believe, because I was told it by one of our officials, and I know him. It seems that on one of these deserted islands near St. John's, about three years before the war, native fishermen saw a big schooner run into a bay and anchor there. They paddled up, tried to swap fish or fruit for liquor, I suppose, and were told to get the hell out of there, quick, and guns were fired over their heads. That night, they saw lights on the shore and heard a lot of noise. The next morning, the ship had gone, and when the natives landed, they found a big hole in a hollow among the rocks, and broken staves of old wood, and at least two or three gold coins. That's a true story, I think. At least

(Continued on page 250)

The Harris Tweed Symbol is the sign by which you may know the family history of a world famous fabric.

Spun from virgin Scottish Wool, dyed, finished and *hand-woven* by Crofters in the Islands of the Outer Hebrides. This, and this alone, is . . .

Look for the mark on the cloth
Look for the label on the garment

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H.18

THE FRUSTRATED CLEANER

BY JEAN TIGAR

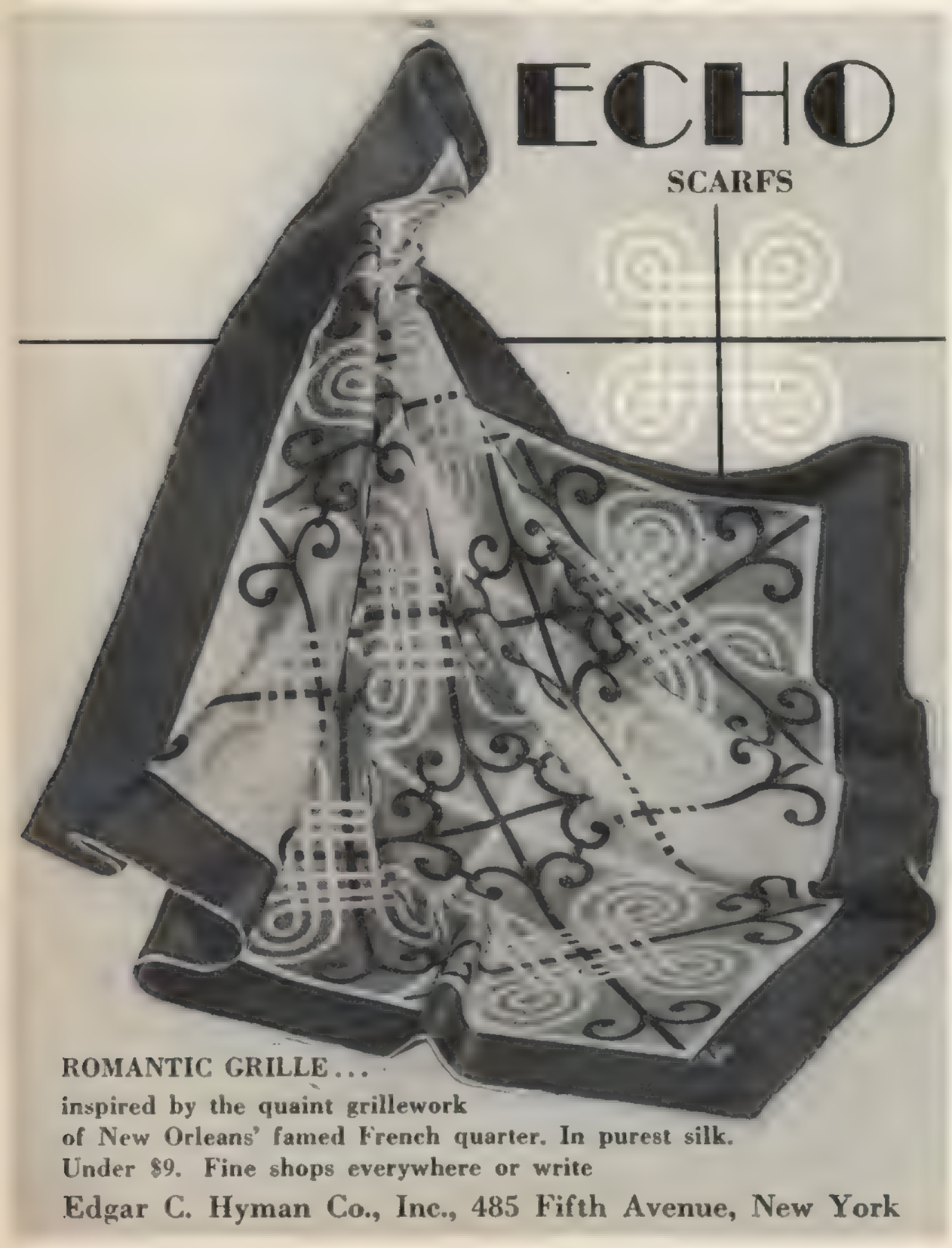
As a housewife, I was doing well in spite of the war and the servant problem. For years my motto was "A place for everything and everything in its place." Certain days were earmarked for certain chores; I mended the clothes at a regular time before I sent out the laundry, and checked the clean laundry and put it away the minute it came back. I prided myself on such things, and I made no secret of the fact that those who audibly considered me a model housekeeper were bestowing an altogether welcome compliment.

I was doing nicely with my writing, too. I was finding time occasionally, after my housekeeping was finished, to write articles about the proper way to systematize so that you could feel you were running your house as efficiently as your husband was running his office. (I even did an essay describing an original method I perfected for running the house that was definitely *more* efficient than the way in which some husbands run their offices, but the editor was a man and I got the piece right back.)

All that is changed now, though. Nobody today seems interested in the *proper* way to do domestic things. Everybody is interested in the proper way to *let them go.* Pick up any current magazine and what do you find? You find articles with titles such as "Don't Be a Spotless Housekeeper" and "If You Give It More Than an Hour a Day, You're Cracked." I even read a story recently about a girl whose husband walked out because she was so thorough. The last straw was when he discovered a typewritten slip pasted on the inside of the pantry door so that she wouldn't get Tuesday mixed up with Friday and clean the linen closet when it was really time for the stove.

Judged by current standards, I suppose you might say I have not kept pace with the times. When I married, I accepted the fact that if I wanted a house, I would have to be responsible for seeing that it was kept clean. And that my husband would be at his office all day and come in at night expecting a well-cooked dinner. I even faced the possibility that after dinner he would read his paper while I washed the dishes. This is old hat now. I keep the way I feel a dark secret because with a movement afoot for salaries for homemakers, and a five-day domestic week being discussed, my ideas would be considered too radical. The way I figure it, I'm just a family spoiler. The five-day week wouldn't work in my house at all because long ago I got my family used to eating *seven* days a week. And to tell the truth, I don't know what I'd do with the extra two days anyway. I could *write,* I suppose.

(Continued on page 250)



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THE FRUSTRATED CLEANER

(Continued from page 249)

But I haven't had much luck along literary lines lately. The editors who used to handle the kind of household copy I used to write are now in the market only for pieces that will fit into their bigger and better "Let Your Housework Go" departments.

I do not mean to give the impression that I *like* housework. I may be radical but I'm not *that* radical. It's just that I would rather do it than face what happens when I don't. This is a line of reasoning I have learned to keep to myself however. I used to be completely uninhibited and free with my opinions, and although it seems long ago and far away, I can still look back to the time when I was thought to be modern, well adjusted, and sensible.

These days, if I declare myself unwilling to let things slide, people shake their heads, murmur sadly about Mrs. Craig, and tell me it is later than I think. I used to argue back too. I used to insist that if it is later than I think, it is because I dawdled too long and I'd better get going or by the time I finish up, it'll be even later. But that became too much trouble. My rebuttal always started each woman boasting about how many things she was neglecting, and I couldn't be heard anyway.

"ETERNAL SUMMER . . ."

(Continued from page 248)

I believe the man who told it to me."

"But why were they so secretive?" I asked.

"Because the Government has a claim on treasure," he replied, "not to mention income tax. Anyway, they say Stevenson's original 'Treasure Island' was somewhere around here, and another where Blackbeard marooned fifteen mutineers, which started the old song 'Fifteen Men on a Dead Man's Chest.' This is a pirate country, all right, and if those people in Hollywood had any sense, they'd rent my own island—I'd let 'em have it cheap—for a super-colossal pirate picture. There's all the local colour, century trees, flowering trees and shrubs, mahogany trees and palms, and rocks and coral beaches. With the pelicans diving for fish, plunging like lances from forty feet in the air, and little white sea-swallows trying to grab the catch from their mouths —that alone would be worth the price of admission. Or one of these ruined 'big houses' of the plantations, for a ghost story. You know, when you get back, you ought to write a piece on the Virgin Islands."

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THOSE IN FAVOUR SAY "NO"

BY JANE N. KAUDERS

If you are an American, a female, and over six years of age you are, have been, or will be a chairman of two or more committees. You can not second a motion with a vocal expression a hint above a monotone and not be a marked woman. If you so much as lift an eyebrow as you pass the petunia bed at the local flower show, you find yourself Petunia Chairman of your Garden Club for the coming year. On the strength of this chairmanship, your name is put up for the Good Government League of your township where you are nominated for chairman of the Budget Committee. By this time, other organizations have your name on their rolls (misspelled), and your fame as a leader is established so securely that to turn down chairmanships in Your P.T.A., Your Church, Your Community Chest, and Your Country Club would be downright treason. In other words, Dear Lady, open your mouth for a breath of air, and you're hooked!

I should know! In the past few years, the number of committees on which I've served is in inverse ratio to the number of buttons remaining on my husband's and children's clothes. I have gone from committee to committee in such rapid and never-ending succession that I can hardly make a bed without an agenda. It won't do you any good to go back and look at my name again. You've never heard of me. I am not chairman of committees by virtue of any outstanding talent. Like the average American woman, I simply haven't the ability to say, "No."

If you have made a good chairman of "Clear-Your-Basement-Week" in your local community, it is assumed that you will make an equally fine chairman of the committee to ease your local housing shortage, or of the committee to provide hot lunches for children under twelve in your elementary schools, or of the committee to abolish race prejudice in canning factories. You are expected to be not only a fine chairman of these diverse committees, but are expected to chairman them all at the same time.

In no other line of activity that I can think of is as little thought given to the training, the knowledge, and the actual interests of the individual as in the selection of chairmen of committees. A famous club-woman once said, "All one needs to make a fine chairman of anything are a well-thought-out program, the ability to get workers, and a devastating hat, the importance being in reverse order." The first two requisites as originally stated are completely superfluous. To the hat, I would add an unlimited telephone and the un-

(Continued on page 252)

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THOSE IN FAVOUR SAY "NO"

(Continued from page 251)

fortunate habit of making suggestions at meetings—any suggestions. What happened to a young woman in my community is typical. A mass meeting was held to discuss a pressing need of the community. This young woman got to her feet and, in tones hardly less eloquent than a Barrymore, made a suggestion, and she was immediately snapped up as the over-all chairman of the project. An early committee meeting was held; the membership was made up of a bank president, two department store heads, several lawyers, and the president of the local woman's club. The chairman's knowledge of parliamentary procedure began and ended with "Will the meeting please come to order?" That was the last order that the meeting was to see. As the meeting became hopelessly confused, a gentleman took and held the floor till he had convinced the entire committee that their benevolent plans were impractical and that they should drop the project. It was shortly after adjournment that the chairman discovered the gentleman wasn't a member of her committee; he'd just come in to pick up his wife.

In any other activity you can name, there is no retirement problem. In business, for example, if you find you have lost interest, money, or are just sick of the place, you quit. If you are inefficient, insubordinate, or merely a nuisance, you are fired. It's as easy as that. Not so, my lady, if you are a committee chairman. Your immediate superior takes it as a personal affront if you consider "pulling out." Your co-workers insist you are letting them down. Instead of releasing you graciously, with thanks for past service, you are made the next chairman of the Complaint Department Committee. Nothing less than death releases a woman from her committees. The other day a newspaper item gave me pause. It told of a prominent society woman who had committed suicide. It gave a list of twenty or more clubs and committees on which she was serving. Her family and friends were baffled. She was in good health and president of two nationally known women's organizations. A love affair was hinted. Love affair, my eye! When would she have time for a love affair? I could tell her baffled family and friends why she did it. It was the only way she could get out from under twenty organizations.

In the interests of forestalling wholesale items like the above, I should like to propose a committee to end all committees. Every woman not active on a committee is eligible to be chairman. The Committee will be made up entirely of husbands and children of Committee women. I predict a speedy dissolution.

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IN THE BALKANS

(Continued from page 194)

personal. We suffer much, on account of the "Other Woman," who, unaccountably, appears to be a middle-aged gipsy matron, irresistibly alluring to Raiina's husband. One day, seething with fury at the Allied peace terms laid down for Bulgaria, she surprised my guests by serving a pilaff without rice: that is to say, there were pieces of mushroom and meat on the dish—the rice had slipped her mind, in the stress of political discussions which were loudly raging in the kitchen. Certain dishes are beyond her comprehension. Asparagus, for example. The first time I ordered asparagus, it came to the table properly massacred. She had cut off, and thrown away the heads, leaving the white stalks, neatly stacked. *A la minute* is also outside her comprehension. In her belief that all Western Europeans are fiends for punctuality, she settles any question of Slav unpunctuality by having her dishes cooked, and over-cooking for at least two hours before the meal. Grilled meat, shishkebab, is always done to a turn by 11 o'clock in the morning, and consequently quite unfit to eat by lunch time. The refrigerator, on the other hand, is, to her, some magical box, which freezes on sight. She stews fruit a few minutes before dinner, and is aggrieved and astonished when, after ten minutes in the refrigerator, the fruit is still warm.

Raiina's cooking varies according to the social status of the guests. She has her own scale, her own hierarchy, to which she adheres rigidly. For example, Americans: to Raiina they are in capitals—the tops. The AMERICANS; something about their exchange, the power of the dollar, and the princely manner in which they live here dazzles the Bulgarian peasant into a state of trance-like reverence. The Americans, then, must not be given onions: it is not refined, not worthy of their transatlantic prestige. The British must have condiments added. Mustard and pepper are great, great rarities. (When any of the Military Missions dine here, flavourings fly about in lavish profusion. Whole avalanches of vanilla ruin the sweet; there are landslides of paprika in the soup.) The other Legations are not worth a spoonful of mustard: though by and large she seems to take the whole Corps Diplomatique with a pinch of salt.

Still, I would not part with Raiina, for all the perfect, bachelor chefs that could be offered me. I like her, she amuses me more than she exasperates me, she teaches me Bulgarian, she sings me Macedonian folk songs, and *how* she works!

As I have lived in Bulgaria only during the post-war period of

(Continued on page 254)

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IN THE BALKANS

(Continued from page 253)

extreme disorganization, it is impossible for me to know much about the national cuisine at its best. But I have acquired a sketchy idea of it as a whole, and I will describe here a few of the most representative dishes, in the hope that later, some readers may be able to try them out.

Tarator, or yogurt soup. This is served ice-cold. Into a dish of rich sheep's-milk yogurt, slice plenty of cucumber: add chopped nuts, a drop of oil and vinegar, and a sprinkle of garlic. This is gourmet's fare: wonderful on a hot night.

Armayevachorba is another cold soup. Its basis is the liquid in which *choucroute* has been made. (*Choucroute* is cabbage left to soak in salt and water for about fifteen days.) To this liquid, which has a curious sharp, but not raw, flavour of its own, add some small slices of chopped raw leek: add oil and plenty of pimientos. Do not cook, but leave for some hours. This is best served in little cups, like an iced bouillon.

Tass-Kebab is a Bulgarian version of a Turkish dish. There is an enormous amount of Turkish influence found in the Bulgarian cuisine, as well as in other aspects of national life. It is the result of many centuries of Turkish occupation. Tass-kebab is lean meat cut into small cubes, served with rice and a very strong paprika sauce. Sometimes it is served with a purée of eggplant (which they call green caviar) or

Tutmanlik, a version of *banitza*, is a flaky pastry, made in long, loaf form, of egg, flour, white cheese, and butter, filled with cheese, a kind known as *seerini*. This is wonderfully good eaten with soup, especially the chicken broth served with egg and lemon juice, so popular all over the Balkans. *Tutmanlik* is also excellent served very hot at cocktail parties, either with champagne cocktails or the schnapps, slivova, and vodka kind of apéritif.

Fassoulyechnia is the staple dish of Bulgaria. White beans and lentils are fried in oil, with paprika and the very fiery little pimientos.

Souttiasch is an ambrosial sweet: to a cupful of boiling milk, add a coffee cupful of rice and a great deal of sugar. Stir this madly till it becomes of a thick gooey consistency. Serve cold, sprinkled with cinnamon. But of all the sweets I have tried in this part of the world, I prefer yogurt eaten with rose-leaf jam or honey.

One last word about Turkish coffee. Make it the classic way (no need for me to give chapter and verse here) and, just before serving, add a few drops of rosewater, to settle it. A wonderful exotic brew, to match this strange, forbidding, yet exotic country which I am beginning to love.

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MADE-TO-ORDER FASHIONS

(Continued from page 162)

of glittering jewellery pinned to the ends. A chignon of satin (perhaps water-colour blue) might cover the back of her head at night. With a brown wool suit, she might wear a hat of black velvet with a plume of brown ostrich feathers around it. And late—at dinner or later—she might look prettier for a snood of black dotted net and black roses.

At ELIZABETH ARDEN'S FASHION FLOOR, a woman would find, in Castillo's collection some of the most spectacular clothes of the season. Skirts for day and night, suits and dresses, are among the biggest in terms of circumference; but Castillo almost never emphasizes the hips—instead, he arranges the fullness so that it begins *below* the hips, and billows, Spanish-fashion, at the hem. While he uses no hip-padding in skirts, he starches the peplums of his jackets with buckram (see the one on the cover) and makes, for such a jacket, a straight, pure stilt of skirt. Colours at Castillo are sometimes almost arrogant: wonderful tones of orange—light orange, burnt orange, reds veering toward orange, a new, sun-struck colour which he calls "Arizona Yellow"; any of which may be splashed with jet at night. But he does murmuring colours, too—one wing of his collection is built around pale, pale blue. If her figure is pretty close to ideal, a woman would probably choose, at Castillo, a black wool, flaring-skirted coat with a long, royal blue scarf tied at the collar. The scarf might turn out to be that woman's signature for the season—for Castillo has thought up a half-dozen ways to use it. One of the most effective: as a scarf wrapped over the head, anchoring a side-tilted pillbox of black fox. She might choose, for evening, a bell-shaped coat of black satin, with a blue satin lining, quilted all the way through. She could own, for evening, a Watteau cravat—Castillo's way of filling in a bare décolletage. It might be a pale tone of satin or lace-covered satin, with a square, rather tailored bow at the neck. In fact, part of her evening wardrobe would combine lace and satin in some way—peach satin, champagne satin slim sheaths, covered with black Chantilly lace.

If she concentrated on MILGRIM, this year, a woman would unquestionably own a costume-suit or dress-and-jacket involving wool with fur—a combination touched upon in many of the collections. She might wear a little barrel-shaped jacket with a flick of Persian lamb on every edge; her skirt would be long, slim. Or a jacket of black wool with a squared yoke of Persian lamb, a scarf of more of it. The dress beneath the jacket would be close at the bodice, with a wide, fitted, girdled waistline and a circular skirt. At Milgrim, fuller skirts are, nine times out of ten, circular skirts, with fullness concentrated in lovely, soft folds in front. There's a good circular-skirted suit of black broadcloth for day, with a

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MADE-TO-ORDER FASHIONS

(Continued from page 256)

short, tulip-collared jacket. Another circular-skirted suit is a five-o'clock thought—black satin with a moulded, embroidered jacket; its skirt dipping lower in back. There are, as always, full-length, full-skirted evening dresses at Milgrim—each a small world of handwork, beading, lace inlays...and, this year, more covered-up than in the past. But two of the best of the ankle-length evening dresses of this house have almost as little covery at top as any ball dress of any year. One, made in a handsome green-and-black satin brocade, is bare above the bosom; the costume continues below the wide, flaring hem with a black net petticoat. Another, a halter-necked ankle-length dress, is made of light blue-and-black-struck tapestry satin; the skirt is intricately cut—a four-pointed arrangement called the "handkerchief skirt."

SOPHIE of SAKS FIFTH AVENUE makes her collection an exception—the fashion changes which mark the season have left little mark upon her clothes: she continues to champion a day-skirt length which is fourteen to sixteen inches from the floor; she uses this length rather than ankle length for many dinner dresses; she bolsters shoulders with padding where she feels it is needed, and need, of course, depends upon the individual; she inflates the hipline occasionally, but seldom through the use of buckram and padding—thus, in showing few changes, her collection is radically different, exceptional. If a woman were to be dressed by Sophie this year, her clothes would be quiet, distinguished; they could show up in any capital of the world looking *of the world.* Her day-suit might be one of the famous Sophie suits—a masterwork of tailoring, a handmade blouse, a reprint of the blouse material used in the jacket's lining. This great tailoring skill of Sophie's has moved into a new hour; for five o'clock, she shows an eye-shadow-blue suit—a classic suit made in an un-classic material: deep, blooming velvet. Another good late-day suit has a smoking jacket of cut velvet—cut into a soft blur of stripes; the skirt, a circle of black wool. For dinner-theatre, Sophie shows a dress of an important returning material—black wool lace. She overlays this on red, to an Empire-line bodice; above this, the wool lace is used over black. The cover for this costume (which is, incidentally, fourteen inches from the floor) is a circular cape of black Persian lamb. Black wool lace turns up again in a long evening dress; it covers, line for line, a dress made in panels of pink and black which widen as they approach the hem; the hem itself is given further sweep via a hoop. One more full evening dress: a ball dress

(Continued on page 258)

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MADE-TO-ORDER FASHIONS

(Continued from page 257)

of rich, plum-y wine velvet with a bodice thatched with clusters of velvet leaves. (This same detail appears on the short dress on page 171.)

At HENRI BENDEL, a woman would find the major fashion news of the year handled with discretion; a wardrobe of clothes obviously designed to be pleasingly feminine. Her colours might be members of the blue-and-on family: lovely pale blues for evening; a rich purple for day. Or above blue: a green, thin wool day dress with a carved waistline curving down to a full skirt. For five o'clock and on, Bendel shows a suit which follows Infanta lines—made of black satin with a yellow faille collar. Ankle-length evening dresses here are good—with an air that is at once ingénue and sophisticated. One, of black taffeta, has a slightly longer, ruffled net petticoat which spotlights the shoes. Another, of woods colours: green and brown velvet with a panel of the latter set in horizontally on the skirt, making for a look of further fullness. And a navy-blue satin dress with a good jacket: a bolero cut high in front, dipped a little in back, with a rolled collar of stone marten. The great ball dresses, the great specialty of the house, follow no single silhouette—but cover, rather, the classic lines that seem most dramatic, most beautiful, most individual. The asymmetrical neckline has become a classic detail at Bendel; there are two one-strapped ball dresses in the collection. One of the most beautiful of the ball dresses is of emerald-green satin with yards of material folded into a meringue pouf at the shoulders.

The figure is the fashion at JAY THORPE; three silhouettes define it. First, the silhouette which stresses the figure via more material and a wide, whirling skirt. Second, the slim silhouette, now elongated, with a wrapped line that winds up in drapery at the hip. Third, the straight silhouette with one softening detail: flounces or pleats beginning at the knee. There are suits, day and late-day dresses, evening dresses, and coats within each of these categories. General to all of them, though, are the colours which Jay Thorpe uses this season: puff beige, middle-blue, pale-sky-grey, wine, and black. Wilson Folmar, who designs for Jay Thorpe, brings to the collection a notable hand with fur details. (See the bottle-green wool dress with black American broadtail on page 165.) And he uses two or more materials in unexpected combinations: satin with wool, Chantilly lace.

FIRA BENENSON of BONWIT TELLER begins her collection with *posture*—she has a preconceived notion about a gentle-looking *posture*, which she almost builds into her clothes, and

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(Continued from page 258)

which her clothes encourage in the wearer. The silhouette is slender, fragile, with a sunken diaphragm below a bosom made to appear rounder than it may actually be; a diminished waist, and a vanishing hipline. She selects the area from head to bosom and frames it with a décolletage which (whether it is high or low) is decidedly feminine and appealing. Her skirts are full or not, and for day, average about thirteen inches from the floor; shoulders are natural. She shows short Houri jackets with many costumes—they are little more than hug-me-tights. Her famous dressmaker devices are as imaginative as ever—short parallel darts at the front of a skirt to give it a forward motion. Bias folds arranged like the leaves of an artichoke to make bosoms and hips appear to blossom. There are, as always, the breathtaking details—infinite tucking, whirlpool shirring, and handwork on day and evening dresses. Miss Benenson finds, in wool, the body needed to sustain the outlines of her "posture." She uses velours de laine, broadcloth, jersey...and velvet. She uses flat furs like cloth; cloth occasionally like fur. And for evening —for the great, beautiful ball dresses —she works with swirling taffetas, lace, satin, brocade; but there are evening dresses of wool and jersey as well. Her colours run the Renaissance gamut: pearl grey, Florentine reds and greens; sapphire blue, black.

ADRIAN'S collection is a "standout" against the new fashion for near-natural shoulders and accented hips. This adherence to his own conviction will be welcomed by many women who feel that the narrow shoulders and the lengthened skirts destroy the youthful line which is so characteristically American. Adrian continues to make beautiful and beautifully detailed clothes. His collection of ball dresses in the great tradition is superb; in many of these, he has motion about the shoulders; in most of them, dramatic great skirts, often layered in net and tulle, often of taffeta. His day clothes have movement in the sleeves; and the famous Adrian suits, while somewhat closer, are still squared at the shoulder, still 16 inches from the floor. Two lovely evening dresses in the collection are called "Baby Dresses"—made like christening robes, of delicate embroideries and laces, slightly Empire in line. Another innovation is a full-length evening coat to be worn over a short dinner dress; and, as always, the luxurious at-home things have an important place in Adrian's collection.

MURIEL KING of STEIN AND BLAINE takes a middle-of-the-road course, in her collection, veering off it into startling touches only when

(Continued on page 260)

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MADE-TO-ORDER FASHIONS

(Continued from page 259)

the latter can be removable additions to a basic dress. Her traditional line is a sculptured, basic one which interprets, literally, the figure beneath it; this year, she rounds this line somewhat, with rounded edges on jackets; rounded tiers on slim skirts; full, soft, bloused sleeves; rounded yokes and hiplines. Her suits are almost invariably this: long-curved, slightly flaring jacket with widened but rounded shoulders, and an often quite large collar. The skirt is slim, in itself, but she sometimes builds it in tiers. Her colours are neatly centre-parted: half of the collection is black, the rest is Caribbean—tropical-sea-blue to papaya-orange to palm-bark. Miss King's famous hand with coats has produced two major silhouettes: the voluminous coat made in deep textured wools with bold brush strokes of fur (often ocelot); or sleek, figure-shaped coats in smooth wool touched with nutria or sealskin.

At VALENTINA, the news is colour; one sweep of colour becomes a *line* in itself. There are lovely, light-coloured raw silk dresses for five o'clock, beautifully cut, with little detail-preoccupation about them. Valentina makes full evening dresses more so by using great, sweeping mantles to change the line and look of the costume each time the wearer re-wraps the covering; and the entire costume, cape and all, is often in a single colour, a single material. The little hat which Valentina shows with all of her clothes—day and night—is practically a jewel in itself. It is a pillbox plunked, like a tiny crown, over the head's crown—and at the back of the head, meeting the hat, Valentina wears a pillbox-shaped chignon. The shoe which Valentina wears, afternoon and evening, is of black velvet with a pipestem heel, a curving, bracket-shaped tongue climbing high on the arch.

SHARE YOUR CHRISTMAS

THE World Christmas Festival is on the march for its third year. Children from 21 countries are eager to take part in this movement for friendships. This year again, presents will go overseas *only* from this country, but next year, it is hoped, a mutual exchange of presents will start.

Form a group. Help the children to make up their individual parcels, to write letters to be attached to the presents. Pack all the parcels together and send them by freight —*before October 31, 1947*—to:

WORLD FESTIVALS FOR
FRIENDSHIP WAREHOUSE
35 East 35th Street,
New York 16, New York

Please send at least 10c for each pound of the parcel's weight to the World Festivals for Friendship Office—Room 1401, 2 West 45th Street, New York 19, N. Y.—to help defray shipping costs.

The Mil-Jay Original shown on Page 126 is available at the following

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